THE

HISTORY AND ANTIQUITIES

OF THE

COLLEGIATE CHURCH OF ALL SAINTS, MAIDSTONE,

WITH THE ILLUSTRATIONS OF ITS ARCHITECTURE;

TOGETHER WITH

OBSERVATIONS

ON

THE POLYCHROMATIC DECORATION OF THE MIDDLE AGES.

By JOHN WHICHCORD, Jun., Architect.

THIRTEEN ENGRAVINGS, SOME OF WHICH ARE ILLUMINATED FAC-SIMILES.

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By JOHN WHICHCORD, Jun., Architect,

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Like other towns of early importance, the name and antiquity of Maidstone have been a fruitful source of etymological speculation and learned fables. Many celebrated antiquarians, including the learned Camden, recognise in the situation of this place the "Vagniacæ" mentioned by Antoninus in his Itinerary, and reckoned by Ninius in his catalogue, one of the principal cities of Britain. However this may be, Maidstone is generally allowed to have been Roman, and from a remote period a town of some importance; this is probable from its situation in the county, and the circumstance of Roman remains being occasionally discovered in the vicinity.

The name of the place is found variously written, as Medweyston, Meddestane, and Maidstone, and on the authority of Lambard, who quotes the ancient Saxon book of the bridge work at Rochester, "Meghanstone, or the mighty and strong town;" and in the records of the justices itinerant of the time of Edward I., it is said to have been called Maydenstone, or the town of maidens, alluded to in the punning rhyme in the black book at the Tally Office.

"Petra puellarum pulcherrima villa mearum."

The Latin name of the Medway, the river on which the town stands, is supposed to have been "Vaga," to which the Saxons are conjectured to have prefixed 'Med,' and called it 'Medweg,' written by the old historians Medweig, Medwei, and Medweg, from its course through the centre of the county. Hence is derived the name of the town, "Medway's Town," Meddestan or Maidstone, still pronounced Medstone in the vernacular of the district.

Maidstone is in the bailiwick of Eyehorne, Lathe of Aylesford, west division of the county, and division of the justices of the corporation of Maidstone; the church is in the diocese of Canterbury and deancry of Sutton, and is thus entered in the black book—"de Maidstone cum capellis de Loose et Detling."

Placed in the centre of a fertile valley, on the banks of a navigable stream, and in easy communication with every part of the county, this town must early have risen into that consideration which, without recession, it has maintained by a course of quiet unventuring industry. Though a place of much resort, enriched by the passage of the Canterbury pilgrims, and a favoured residence of the archbishops, it can scarcely be said to have any history of its own, but, responsive only to influence from without, has served here and there to give a site to an historical event, and fill its unambitious part in social organization.

Maidstone, however, possesses several objects that arrest the attention of an antiquary; the due proportion of religious foundations that one expects in an ancient town flourished here; the liberality of the archbishops augmented and upheld its ecclesiastical establishments, and private wealth and station have left their record in such buildings as one would expect to proceed from the aristocracy of a country town, too great to be adorned by the hand of baronial and feudal power, and not great enough to leave any remarkable memorials of itself to posterity. Leland gives the following description of it, as it was in the reign of Henry VIII., about 1538. "Ther is in the town a fair colledge of prestes. The castel [a] standeth about the myddes of the town, being well mayntayned by the Archbishop of Canterbury. Ther is the common gayle or prison of Kent, as in the shyre town; it is a market town of one long street, and full of ynnes."

As it is chiefly to the munificence of the archbishops that Maidstone is indebted for its architectural embellishments, a brief sketch of their connexion with the town may with propriety be introduced here.

At a very early period, even as far back as Edward the Confessor [b], the manor of Maidstone was owned to be the property of the Archbishop of Canterbury, probably by the gift of one of our Saxon princes; it is thus entered in Doomsday Book: "Meidestane est proprium manerium archiepiscopi et in T. E. R. se defendebat pro x full.' Et ex iis tenet Radulphus unum full.' quod est appreciatum 50*s*. Et Willielmus frater Episcopi Gundulphi full.' Et sunt appretiat £10. Et ansetillus de Ross unum full.' quod est appretiatum 60*s*. Et duo homines habent inde 1 full.'

[a] This castel or palace would, at that time, be about the middle of the town.

[b] Newton.

qui reddunt altari Sanctæ Trinitatis 16*s.* et tamen valet illud full.' 20*s.* Hoc manerium habet hundret in scipso."

This manor, however, must subsequently have been alienated, for we are told that William de Cornhill gave it, together with the castle, to Stephen Langton, Archbishop of Canterbury, in the seventh year of King John, or about A.D. 1207.

This house or castle appears to have been situated on the south side of the church and to have been the building which Courtney partly pulled down and extended when he founded his college here; some remains of about the above date were discovered lately in repairing the present building, which may have been continued to have been occupied by the archbishops until the middle of the fourteenth century: traces of extensive alterations about the beginning of that century are still discernable.

John Ufford, Archbishop of Canterbury, began to build the manor house or palace [a] at Maidstone, A.D. 1348, but dying in the following year, and before he could bring his work to perfection, his administrator was sued by Archbishop Simon Islip for dilapidation, who recovered upwards of £1100 [b].

Islip proceeded vigorously with the work, and not only pulled down a house belonging to the archbishops at Wrotham, for the sake of the materials, which he brought to Maidstone, but obtained the Pope's license to charge his whole province with a tax of 4*d.* in the mark, under colour of which his officers demanded and collected (at least in his own parish) a whole tenth towards the building of this house and other like purposes [c].

Cardinal Morton, who was promoted to this archbishopric in 1486, was a liberal benefactor to the see, in repairing and augmenting his houses at Knoll, Aldington Park, Charing, Ford, Lambeth, and Canterbury, and particularly this palace of Maidstone, which had become much decayed and dilapidated.

Both the manor and palace continued the property of the Archbishops, until Cranmer, by command of King Henry VIII., in the 29th year of his reign, granted "among other premises, to that King, all this manor or lordship, with its appurtenances, the advowson and patronage of the college and church of our Lady at Maydestone, and the advowson, donation, &c., of the Chantry, founded in Maydestone by Archbishop Arundel, and his prison house in Maydestone, together with all liberties, &c., and all other estates whatsoever, belonging to him in this parish, except all advowsons and presentations, &c., not particularly mentioned and excepted," [d] in exchange for other revenues; Henry soon after granted them to Sir Henry Wyatt, of Allington

[a] Lambard, Kilburn.
[b] Hasted.
[c] Newton, quoting Vitæ Archiep. Cantuar.
[d] Hasted.

Castle and the mote in this parish, one of his privy council, from whom they descended to his grandson Sir Thomas Wyatt; who being concerned in the rebellion on the marriage of Queen Mary, was taken prisoner and executed; and being attainted, all this manor, with the palace, rectory, and other premises, and the ancient seat of the mote, were confiscated to the crown.

The palace and other premises in this town were granted by Queen Elizabeth to Sir John Astley, (son of John Astley, Esq., master of the Queen's jewels,) to whom a monument is erected against the east wall of the chancel in Maidstone church. From him it passed, among other estates, to his kinsman, Sir Jacob Astley, created by Charles the First, Baron of Reading, in the 20th year of his reign. The palace continued in various branches of this family, until Sir Jacob Astley, of Melton Constable, in Norfolk, alienated it, with other estates in this neighbourhood, to Sir Robert Marsham, First Lord Romney, of the Mote, whose descendant, the Right Hon. Charles, Earl of Romney, is the present possessor of them.

The manor seems to have continued in the hands of the crown until Charles the First, in his fourth year, granted it in fee to the trustees of the Lady Elizabeth Finch, Viscountess Maidstone and Countess of Winchelsea, from whom it passed to her direct descendant Heneage, fourth Earl of Winchelsea, who in 1720 sold it to Lord Romney.

The buildings of the palace, erected with rag stone, exhibit in the date of their various additions the changes through which they have passed. Some portions of Ufford or Islip's work are still remaining; but the bulk of the present building may be attributed to Cardinal Morton, or to Sir Thomas Wyatt, who became possessed of it in the succeeding reign. Sir Jacob Astley, on receiving them from Queen Elizabeth, seems to have made extensive alterations, and the whole has undergone much modification in modern times.

Remains are yet traceable of all the religious houses of which we have any account in this town. The most ancient of these foundations was the Hospital for Pilgrims or Travellers, dedicated to St. Peter, St. Paul, and St. Thomas à Beckett, situated in that part of the town known as the West Borough, on the opposite side of the river Medway to the site of the church, palace, and collegiate buildings, and somewhat lower down the stream; it was established about the middle of the 13th century, by Boniface, Archbishop of Canterbury, son of Peter, Earl of Savoy and uncle to Queen Eleanor, wife of Henry III. Walter Reynolds, who was translated from the see of Worcester to this bishopric, was a great benefactor to Boniface's foundation, and appropriated to this hospital the two parsonages of Farleigh and Sutton in this county. The revenues of this hospital were transferred by Archbishop Courtney to his new

college, and were separately valued from those of the college at the suppression, at £159 7*s.* 10*d.*

The existing remains of this building (now confined to the chapel) correspond in date to the time of its foundation, and present some interesting features; the whole has lately been restored and considerably extended, and is now consecrated as a district church. Mention is made by Newton of "a hollow place just by, arched and vaulted with stone, which seems to go a great way under ground," as existing in his time, 1740; this was discovered and laid open a few years ago, in the adjoining property known by the name Newark.

There was also a house of the brothers of Corpus Christi established here, who were to pray for the fraternity of the Gild, and celebrate masses for the repose of their souls when dead; there is no record of any founder, although the fraternity were possessed of a considerable estate, both in land and houses. Many persons of distinction appear to have been members of this society, who all paid an annual sum towards the support of the institution and other charitable objects. There is a long and curious extract from a manuscript account, dated 1480 and 1481, given in Newton's History of Maidstone, reciting the receipts and disbursements of the society.

Their revenues at the suppression were valued at £40 0*s.* 8*d.*, after which, the lands and buildings of Corpus Christi, with their appurtenances, were purchased of the crown by the corporation of Maidstone, out of the profits of the plunder of certain vestments, plate, &c., belonging to the church, and converted to the use of a free grammar school. A portion of the hall of perpendicular character, with other old buildings, are still existing.

Newton, quoting the supplement to the Monasticon, says that "King Edward III., with his brother the Earl of Cornwall, founded at Maidstone a monastery of Franciscans or Grey Friars." There are remains of an old house not far from the church and east of the college, still called the Priory or Friary, which may possibly be King Edward's foundation; this building at the suppression was included in the possessions of the Priory at Leeds, founded by Robert and Adam de Crevequer for black canons regular of the order of St. Augustine. Such a foundation as Edward's does not appear to have existed at the dissolution of religious houses, nor is there any record of the transference of its revenues. The house has been much modernized, and is now private property.

In the 19th year of the reign of Richard II., A.D. 1395, William de Courtney obtained the King's licence to convert the parish church of St. Mary, at Maidstone, into a collegiate church of one master or warden, and as many chaplains or other ministers as he should think fit; and to assign to them the advowson and patronage

of this parish church and the chapels of Loose and Debtling, then held of the King "in capite," to hold of the archbishop and his successors, in free, pure, and perpetual alms, as part of their maintenance for ever; also to appropriate for the same purpose the hospital of St. Peter and St. Paul, founded by Archbishop Boniface, with all its appurtenances, and the advowson of the churches of Sutton, Lullingstone, and Farleigh; with permission to unite and annex the hospital, and all the possessions of it, to the better maintenance of the master and chaplains, provided that the alms accustomed to be paid to the poor in the hospital should be continued.

To the above appropriations Adam Mottrum, Archdeacon of Canterbury, gave his assent, and the college had subsequently granted to it by Richard II., the advowson of the church of Crundale, together with the reversion of Tremworth and Fannes, in the same parish, and King Henry IV., confirmed by "inspeximus" the grant of the above advowson and manors, and confirmed to the master and chaplains the right of purchasing lands and tenements of the yearly value of £40 so that the same were not held in "capite;" and the same king, in the 8th year of his reign, granted his licence to certain persons to convey the manor of Wightresham, with other lands and tenements in Maydestone, Loose, Boxele, and Hoo, to the use of the college, in fulfilment of the before mentioned permission.

The advowson and patronage of this college and church continued part of the possession of the Archbishoprie of Canterbury, till Cranmer, in the 29th year of King Henry VIII., exchanged them for other premises.

The buildings were erected on the bank of the river, to the south of the church, where the mansion given by William de Cornhill to Archbishop Langton was situated. As before remarked, Courtney seems in part to have made use of the existing building for his new foundation, and to have added to it very considerably. The charter for the endowment of these works was obtained by Courtney, only one year before his death in 1396, and there is reason to suppose that the greater part of the works were erected previously to his obtaining it; the whole of his project does not appear to have been carried out at the time of his death, for by a clause in his will [a], inserted

[a] Excerpta ex Testamento Willielmi Courtney, Cant. Archiepiscopi.

Volo quod corpus meum sepeliatur in Navi ecclesiæ Cathedralis Exoniensis in loco ubi nunc jacent tres Decani seriatim coram summa cruce. Volo quod episcopus loci me sepeliat, nisi venerit Thomas Episcopus Eboracensis. Volo quod illi tres Decani qui remoti erunt ratione sepulturæ meæ, in aliquo alio loco honorifico Ecclesiæ ejusdem sepeliantur meis omnino sumptibus et expensis. Volo quod in sepultura mea sint septem torches, unus ad caput et alter ad pedes ardentes circa corpus meum et quod quilebit eorum sit ponderis xx*l*. Item, volo quod x*l*. Torticii eodem die illuminentur, &c. Duo ad usum altaris ubi Reverendissimi parentes mei sepeliantur et iv. torticii Eccles. paroch. S. Martini de Exmynster ubi natus fueram. Item, volo quod

below, he left the residue of his goods, after the payment of the before mentioned debts, legacies, and bequests, to the completion of this collegiate establishment. If

duo millia matutinarum dicantur, &c. Lego Excellentissimo Domino meo Regi Ricardo optimam crucem meam et *cl.* ut sit post mortem meam specialis Dominus meus sicut erat in vitâ speciallissimus Dominus meus, &c. Rogo etiam eundem excellentissimum, metuendissimum ac confidentissimum Dominum meum regem pro amore Domini Jesu Christi et beatissimæ Mariæ Virginis Matris suæ, nec non sancti Johannis Baptistæ, sanctarumque Mariæ Magdagene et Katharinæ, ac omnium sanctorum quatenus dignetur executoribus meis apponere manus adjutrices, ne successor meus michi aut eis injurietur, aut pro reparationibus quicquam plus debito petat, habendo respectum in quo statu Ecclesiam et Maneria mea una cum castro meo de Saltwode inveni et qualitur subsequentur non obstante terræ motu non sine gravibus et sumptuosis expensis sicut novit Prior meus. Pro meo posse et tempore reparavi prout Executores mei vestram celsitudinem informabunt, quibus aurem excellentiæ vestræ inclinâre dignemini amore illius qui nemini in sua indigentia claudit viscera pietatis. In justitia enim et æquitatæ vestris confisus fiat voluntas vestra. Lego insuper et relinquo metuendissimæ Majestati vestræ ipsius devotissimam servitricem atque oratricem carissimam et unicam sororem meam Daugayne supplicans humiliter et devote quatenus eandem in hac valle miseriæ sub aliis excellentissimæ protectionis vestræ custodire, fovere atque protegere dignemini, &c. Item, lego predictæ sorori meæ *cl.*, et modicum missale meum, &c. Et altare meum de albo panno serico unà cum tabula Domini mei de Islep. Et duos pannos sericos de popejays intext. ut inde faciat vestimenta ecclesiastica. Item, Portiforium meum, quod habui ex dono domini mei Wynton. Episcopi. Et duos meliores cruentes argenteos deauratos et duos alios. Et xxiiii. discos meliores argenteos, sex garnatos sive chargiones, xx. salsabilia et tria paria meliora coclearea ; et duas pelves argenteas ; cum armis de Courtney et cyphum aureum rotundum ad similitudinem pennarum factum, quem habui ex dono, Domini mei regis, &c. Item, lego domino Philippo fratri meo xl*l.* cum meliori cypho deaurato ac cooperculo et uno ewer. Lego sorori meæ Dominæ Annæ de Courtney xx*l.* et unum cyphum deauratum, &c. Lego carissimo filio et alumpno meo Ricardo Courtney c. marcas, et optimam mitrem in casu quo fuerit Episcopus, &c., et librum meum dictionarium in tribus voluminibus contentum, unà cum kalendarii ejusdem in casu quo clericus esse velit et ad sacerdotium primoveri et milleloquium S. Augustini et pulchrum librum meum qui Lira vocatur in duobus voluminibus contentum, se pro tempore vitæ ejus, et volo quod post mortem ejus, prædicti Libri sanctæ Ecclesiæ Cantuar. per modum legati remaneant, &c. Lego filiolo meo Wilhelmo Courtney, filio fratris mei Domini Philippi, c. marcas, &c. Lego c. marcas distribuendas inter cæteros filios et filias fratris mei Domini Philippi. Lego Ecclesiæ meæ Metropolitanæ capam cum perlis debraudatam ; et viride vestimentum meum aureum cum 7 capis ; et vestimentum album meum deauro, cum 7 capis. Item lego *cl.* et plus juxta discretionem executorum meorum et secundum informationem ministrandum per eos pro nova factura sive constructione unius panæ claustri ab hostio palatii usque ad Ecclesiam se recto tramite extendentis. Lego priorii Ecclesiæ meæ Cantuar. cyphum meum argenteum sive bollam ; rogans quatenus in meam memoriam ipse, et successores sui utrantur eodem, &c. Lego Hugoni Lutterel nepoti meo, &c. (The legacies were either, money, plate, or vestments, too many to be inserted.) Then follow, Lego Hugoni Stafford aliquid juctadi scretionem executorum. (Then follow about a hundred more legacies.) Ordino et facio executores meos, Thomam Chillenden, Priorem ecclesiæ meæ Cantuar., Magistrum Adam de Mottrum, Archidiaconum meum, Dominum Guidonem de Mone, Rectorem ecclesiæ de Maydeston, Johannem Frenyngham Armigerum, D. Willielmum Raunton, rectorem ecclesiæ de Harwe, Johannem Dodyngton, Rectorem ecclesiæ de Crukern, Magistrum Robertum Hallum Rectorem ecclesiæ de Northfleet, D. Johannem Wotton, Rectorem ecclesiæ de Staplehurst. Reverendissimus pater languens in extremis (28 die Julii) in interiori camera manerii de Maydestone. Volnit et ordinavit, quod quia non reputavit se dignum, ut dixit, in sua metropolitana aut

this bequest were acted upon, we may suppose that the Gatehouse, which was evidently built some years later than the other portion of the college, may have been finished in the lifetime of his successor.

The Gatehouse is of very ample proportion, faced with ragstone ashler, and entered in the north front by a lofty archway, having a smaller one adjoining for the convenience of foot passengers; the opening on the opposite side is embraced by a single arch, beautifully moulded—the space between comprises a square of about nineteen feet, groined with dressed chalk stone[a], and firestone ribs, springing from shafts in the angles; on either side a low arched doorway conducts into a small room, of which there are two stories in the height of the gateway. Adjoining the door on the west side is a similar opening into a passage that conducts to a turret staircase and the range of buildings west of the gatehouse; in the small room on this side of the gateway may be seen the plinth and string of the western range of buildings, cut through for the doorways that connect it with the Gatehouse, and other traces on the end wall, that lead us to conclude it to have originally been an external one, and consequently erected previously to the gate itself. Over the gateway and rooms on either side, there is a large and lofty chamber forty-nine feet by twenty, approached by the turret staircase in the south-western angle of the Gatehouse. This room, the inside of which was never finished, has three two-light windows in each side with cinquefoiled heads; those in the north front are transomed with similar tracery in the lower lights. There has been an ancient chimney-piece at the east end of this room, for which a stack is corbelled out in the external wall; the whole is surmounted by a cornice with grotesque heads, and an embattled parapet. The roof is modern and covered with tiles.

The range of buildings on the west of the Gatehouse were probably the lodgings of the fellows; it is two stories in height, terminated with a tower of three stories towards the river; the external walls on the north and west fronts, are faced externally with rough ragstone, each story lighted by a range of square headed windows, with cinquefoiled heads to the lights; we may suppose the lower story to have been used as a refectory, and that above (which has been divided into several cham-

aliqua cathedrali aut collegiata Ecclesia sepiliri, voluit et elegit sepulturam suam in Cimeterio ecclesiæ collegiatæ de Maydeston in loco designato Johanni Botelere, Armigero suo. Item voluit, quod debita sua solventur, et quod legata sua scripta in testamento præscripto quoad familiares solventur, quoad extraneos legatarios defalcarentur juxta discretionem executorum suorum; quodque residuum bonorum suorum remanens ultra debita et legata, expenderetur juxta dispositionem executorum suorum circa constructionem, ecclesiæ collegiatæ de Maydeston, &c.—*See Battely's "Somner," Appendix, No. XIII. c.*

[a] The chalk spandrils have been scored with the tool, as if for the purpose of receiving plaister.

bers) as dormitories; on the south side of each story there existed an open corridor, filled with arch tracery after the manner of a cloister, into which the doors of the refectory and the chambers above open.

This front appears even during the existence of the foundation to have undergone some alteration, for an ancient fire place has existed, in the south wall of the refectory, the flue from which has been cut off at the upper floor, and the chimney breast probably removed when the corridors were constructed. Very good specimens of chimney pieces of a plain character are still remaining, both above and below. In the lower story of the tower, two deep cesspools of curious construction, with a large arched passage or drain leading towards the river, four or five feet high, and paved with ragstone, were lately discovered in removing the hop-drying kilns, constructed when this portion of the collegiate establishment was converted into an oast-house.

A small turret staircase in the south-east angle of the tower, conducts from the upper floor of this range of buildings, to a small room in the third story of the tower, and thence on to the roof; the little room has a very beautiful square-headed chimney piece, and a window in each of its four faces which command views of great beauty: from this tower, the buildings seem to have returned towards the south, but in this part have been taken down as far as the central portion (now a dwelling house) supposed to be the ancient house or castle of William de Cornhill, which exhibits traces of early English and decorated work, though now much altered by additions made about the Tudor period, and still more modern alterations; at the south-end there seems to have been a hall or some such large room, part of the original building, for one of the corbels, carved with mouldings of an early character, that supported the timbers of the ancient roof, still remains, concealed beneath the tiling of some low buildings. The west front overlooks the river, with a terrace throughout its whole length, and a garden descending to the river wall, in which the ancient water gate, (over which are carved the arms of the college,) still remains. Here the ancient buildings seem to have discontinued, and a few yards from the north end in a north east direction is a very picturesque gate-tower and turret, which perhaps conducted to another court; the archways are now built up, and the enclosed space used as a stable. A great deal has been lately done by the noble proprietor towards the repair of these interesting buildings, and the renovations are all in the original style of the college.

Mention is made by old writers of two churches in this town; the one dedicated to St. Faith, and the other occupying the site of the present parish church. Kilburne[a] speaking of the former, calls it the ancient parish church, but this must be an error;

[a] Survey of Kent, A.D. 1659.

for in the charter of Richard II., St. Mary's is expressly named as the parish church, nor is there any record of this town ever having been divided into two parishes. By whom the church of St. Faith's was founded, or at what time, I find no record; some portions of the ancient structure still remain, connected with a private house.

Archbishop Courtney, when he contemplated founding his college, pulled down the old parish church, and rebuilt the present edifice on the same site, of which Newton, writing more than a century ago, when its state was far more perfect than at present, asserts, that "the structure for beauty, regularity, and workmanship, much exceeds its neighbouring cathedral;" adding, "that it may in all respects be esteemed among the very best, and most noble and beautiful parish churches, perhaps, in the kingdom."

Successive local historians have repeated statements, on the authority of which the erection of the chancel only of this church is attributed to Archbishop Courtney. Newton, considering the small space of time that intervened between the date of King Richard's charter and Courtney's death, concludes "that the body of the church is part of the old parish church of St. Mary's, and that he only built the choir or great chancel, fitting the whole up for the use of his college, which he might well enough do in the time he lived, after that grant." In this conjecture Hasted follows him.

The accuracy of these surmises is confuted by the building itself, of which no architect would have any hesitation in attributing the complete re-edification to the same period. The form of this building presents none of those variations in arrangement that one finds in churches whose parts are of various dates, and where modifications were required to meet the newly introduced customs of successive generations. Perhaps few single buildings possess more completeness and uniformity than this church exhibited in its original state: one general idea is prevalent throughout, with a correspondence of parts, proportions, and details, very uncommon in middle age structures; and which is interfered with only by such deviations from the original design as may reasonably be supposed to have occurred during the period of its erection, from the difficulties of construction, limited funds, or suggested improvements of a minor character.

Although the charter before referred to, for the establishment and endowment of Courtney's College, bears date the nineteenth year of the reign of Richard II., that is in 1395, and only one year before the death of Courtney himself, it would yet appear that the whole of the buildings were before that time completed or in a state of great forwardness,—at least so far advanced as to admit of the application of the church to religious purposes; for it was certainly dedicated in his life-time. In all probability the buildings were in a state for use when the King's licence was obtained.

This church, in its plan and arrangements, is an excellent example of the principles by which the architects of the middle ages were governed in their designs. Though the same laws of symmetry that applied to classic architecture can by no means be applied to the pointed style; yet there was substituted for them a rule of no less universal application—I mean that regard to convenience or appositeness to its destination by which every structure of the middle ages is distinguished. Scarcely a building exists that has not some peculiarity of its own; and it is these very irregularities that seem to embody the spirit of Gothic architecture. Picturesque and free as are the outlines of ancient buildings, it does not appear that the free-masons were ever actuated by that horror of regularity that seems to have seized some of their modern imitators, who, fearful of running into the sin of paganism, copy, without motive or object, peculiarities which, in the original adaptation, possessed both beauty and meaning.

When we find, in one church, the tower occupying a position at the extreme west of the nave, or in another instance standing north or south of it, a little observation will soon discover a reason, either in the usage of the district or the features of the locality. Rickman observes, on the situation of the towers of the Kentish churches, that they are in "almost every possible position, except the east end of the chancel."[a] The same remark may be applied to the beacon turrets so frequently attached to the towers in this district. No particular angle of the tower is assigned as the position of these turrets; but they will be found almost universally rising from or against that side of a tower that fronts the most frequented road, or a navigable stream, (in those days used little less as a highway than the land,) and usually placed at the most conspicuous angle.

Whatever may be said of the integrity and truthfulness of Gothic edifices, it is quite certain that the builders of the middle ages liked no better to waste their labour than architects of our own day. Ornament was not placed where it could not be seen to advantage; those portions of a building that were most exposed to observation were universally the most enriched[b]; entrances were placed where they were most commodious, and windows where the end of internal effect was best answered. For these reasons the tower of Maidstone Church stands where it does; and the north side, contrary to the more general practice, was more ornamented than the south, because facing the town and the Archbishop's palace. The principal entrance to the church is also on this side, and the windows generally are more elaborate in design.

[a] Offham Church, in Kent, has the tower on the north side of the chancel.

[b] As one out of many examples, see Winchester Cathedral. The plain elevation is now laid open, the buildings existing at the time of the erection of the cathedral being removed.

Though far from being so symmetrical as many other buildings in its plan, or, irrespective of its position, so generally effective; yet, in the site this church occupies, and with regard to the different roads by which it is approached, it is strikingly appropriate. The churchyard is bounded on the west by the river Medway, above which the building itself is considerably elevated, standing on what is termed the cliff. Immediately above the churchyard the river and valley make a bend to the south-west, and at the corresponding angle of the church the tower has been placed, with its turret at the north-west angle, forming in the view from this direction a noble perspective, the lines falling from the tower, as a central object, northwards along the unobstructed expanse of the west front, with its ample windows, and eastwards along the deeply projecting buttresses of the south aisle; the picture embracing the college buildings on the south, and the residence of the Archbishop on the north of the sacred pile.

The building, in its original state, must have presented a very different aspect from the present. Executed in ragstone, in the random work of the district, the buttresses strengthened with large ashler quoins, the mullions and tracery of the windows wrought from Caen stone, the walls of the clerestory and aisles surmounted by a battlemented parapet and roofed throughout its whole extent with lead and solid oak, and the tower surmounted by a lofty spire, this church presents a sad contrast—the present to the past.

Throughout the whole extent of the nave and chancel, with their spacious aisles, there extends one expanse of lath and plaster ceiling, here diversified by a would-be Gothic cornice, there margined by a poor burlesque of groining. From the nave and chancel all vestiges of the ancient covering have disappeared to make room for a Queen-post roof, with stout ceiling joists and rafters of fir, constructed some time in the last century, whose eaves project over the clerestory windows. A similar fate has befallen the aisles, which are partly covered with slate.

The old ceiling seems to have been flat, with moulded ribs and bosses, and probably having its compartments decorated with colour and gilding; a mode of roofing very common in churches of this neighbourhood[a]. The chancel is of very ample proportions three bays in length, the easternmost division separated from the aisles on the north side by an oak screen, originally painted as restored on Plate 10, and on the south by the range of sedilia represented on Plate 5. The east window has six lights, and in the pavement immediately under it is bedded the original altar. It is a slab of Kentish rag, about seven feet in length, by three feet three

[a] Some of the bosses of the old roof are reported to be in the possession of a gentleman of this town, but I have not had an opportunity of examining them.

inches wide, and in the centre and at either angle a cross pommè is faintly marked, but so small as to be scarcely discernible. The stone is cracked, perhaps by violent displacement from its original position.

The sedilia range has seats for four persons. The compartment next the east wall has apparently been intended for the reception of the consecrated elements. This, however, cannot be ascertained, as the space is filled by a tablet erected to the memory of Jacob Astley, Baron of Reading. The whole range has suffered much from this cause, the state of mutilation in which the sedilia are now found having been in chief part produced by fixing monuments therein.

The whole space of the high chancel was probably divided from its aisles by a continuation of the screen shown on Plate 10. Of the roodscreen, only the lower portion is remaining, and this of a late date. Some difficulty occurs in accounting for the mode in which access could have been obtained to the loft over this screen, inasmuch as the turret-staircase, from which it is usually entered, is, in this instance, removed one bay further to the west.

At the west end of the chancel are arranged the seats shown on the plan, and of which a view is given in Plate 7. These are handsome, although not of an unusual style of execution, with the usual provision for turning up the seats, the under sides of which are enriched with various devices, in a good style of carving. The framing in front of these seats has been decorated in a similar manner to the screen on the north side of the chancel, the panels being alternately red and green. Under the easternmost seat on the north side, occurs the shield delineated on Plate 7, Fig. 8, the bearings of which are, as yet, to my knowledge, unappropriated. Under several of the others are the arms of Courtney, variously differenced by the mitre, crescent, or bezant, borne in threes, upon each point of the label. The first are the arms of Courtney, the others may be referred to some connexions of the Archbishop. The one shown on Plate 7, Fig. 7, is attributed to Richard de Courtney, his godson and nephew, afterwards Bishop of Norwich, and Chancellor of the University of Oxford.

There is an entrance into the north aisle of the chancel, under the window, in the easternmost bay of the north wall. This door is now used to give access from the town, to which it is convenient; but it is exceedingly doubtful whether an entrance here formed part of the original plan, and there is every reason to attribute the present form of it to a late date. At the east end of this aisle is a three-light window, and the three bays on the north side are occupied by as many windows, two of which, to the west, are represented in Plate 8. Great similarity of style prevails in all the windows of this church, with the exception of the north-west window of

this aisle, though, as has been before observed, those on the north side are generally more ornate, with a double row of panels in the tracery of the heads, while those on the south side are confined to a single row. Attention has of late been directed to peculiarities in the south-west or north-west windows of chancels, which appear, from changes in the ceremonies of the church, to have been subject to alteration about the fifteenth century, and sometimes earlier. It is rather remarkable, that the north-west window of this aisle differs widely, both in material and design, from all others in the building, though such difference can scarcely be attributed to the reason above stated, as the style is contemporaneous with the rest; and there are no traces of its having been inserted. It has five lights, with a head of very beautiful tracery, all executed in sandstone, and now much dilapidated; the sill is somewhat lower, and the arch more pointed, than those of the other windows. The inner jambs and soffits of the windows of both this and the south chancel aisle are deeply recessed and hollowed, see Plate 4, Figs. 1 and 3, and the mouldings which form the inside finish run down nearly to the ground, stopping a string that runs beneath the windows, the wall at the pier being six inches thicker than at the interval under the windows.

At the east end of this aisle is an ascent, by two steps, to what was probably the altar of the chantry, founded by Robert Vinter, of Vintners, in the adjoining parish of Boxley, about the fortieth year of Edward the Third, A.D. 1366, and called Gould's Chantry, from the name of one of two estates, called Goulds and Shepway, left for the support of it. This foundation was originally instituted in the former church, but provision appears to have been made for the maintenance of the services connected therewith in the new building.

The south aisle of the chancel is entered by a doorway of similar character to that on the north side, and probably made under similar circumstances. That a door here formed part of the original plan, is, however, likely, from the analogy of other churches; and the fact that the mouldings of the plinth are returned on one side of the opening. This door opens immediately in front of Wotton's tomb, and in full view of the richly decorated canopies and painted walls that overhang and surround it.

This appears to have been the site of the chantry founded by Arundel, Archbishop of Canterbury, A.D. 1406, by licence of King Henry the Fourth, dated at Westminster, the 4th of July, in the seventh year of his reign, granting to this prelate to appropriate the great tithes of Northfleet, in the diocese of Rochester, in his own advowson, for founding two chantries of three chaplains, viz.; one of two chaplains at Christ Church, Canterbury, "ac aliam Cantariam de uno Capellano ad

Altare sancti Thome Martyris, in ecclesia collegiata de Maydestown divinæ singulis diebus pro salubri statu nostro ac ipsius Archiepiscopi dum viximus, et pro animabus nostris cum abhac luce migraverimus, nec non pro animabus parentum et amicorum suorum et omnium fidelium defunctorum Celebraturis," with a yearly stipend of ten marks, paid to the priest by the Archbishop of Canterbury. No traces of any steps or altar are however discoverable; but there exists in the south wall a niche, with the remains of a shelf and piscina, the bowl of which originally projected from the wall, and was supported on a shaft with moulded cap and base. Westward of the door-way is a stoup for holy water, shown on Plate 9, Fig. 19. In the easternmost bay, at the back of the sedilia, is seen the canopied tomb shown on Plate 11, attributed to Wotton, first master of the College, who died in 1417. On a slab of Bethersden marble was originally a very fine brass now gone, representing the master in the robes of a priest. This monument must have been prepared during the lifetime of Wotton, probably at the first erection of the church, for the upper surface of the slab supports the masonry that forms the back of the sedilia, and the stones of the canopies run quite through, from one side to the other. In front of the canopies on either side are the arms of Courtney and Arundel, and the painted subjects on the sides of the recess have reference to the dedication of the chantry, by Archbishop Arundel, in 1406. East of the recess is an opening through the screen, shown on the plan in Plate 6, through which a view of the high altar might formerly have been obtained, though, at the present level of the floor, the hagioscope is at too great an elevation for such a purpose.

Vestiges of different colours have been traced in this portion of the church, and also on one of the piers of the high chancel, where the monogram I. H. S. in cynople formed a sort of diaper over the thin coat of plaster with which the stone-work seems to have been covered. About the centre of the south wall of this aisle is the doorway shewn on plate 9, fig. 2, which admits to a vestry that occupies the whole of the middle bay. Over this vestry is a dark story or parvise, with an opening looking into the church: the upper portion, however, has undergone alterations that have destroyed the original appearance, the old windows having been stopped up and a modern roof substituted for the ancient one. Corresponding to the number of openings between the south aisle and the high chancel are divisions in the south wall, formed by what appear to have been intended as groining shafts. The shafts themselves are discontinued before they reach the level of the caps, leading to the conclusion that in this instance the builders departed from their original design, which was perhaps to have covered the whole building with a groined ceiling. This change in intention must have taken place after the external walls had been carried up to a

considerable height, but before any other of the interior had been erected than a portion of the piers between the nave and chancel. The mouldings of the piers between the south aisle and high chancel do not correspond with those of these shafts, nor do the piers stand over against them, but have their intervals contracted by the width of the abutments at the east and west ends, while the groining shafts have the length of the aisle divided equally between them. Some of the stones worked for these shafts appear to have been used in other parts of the work, and are still to be seen with the projecting part of the mouldings cut away, worked into the jamb of the east window of the north aisle, a position somewhat similar to that which they would have occupied in their original destination.

The nave, in all its general features, resembles the description already given of the chancel. The pulpit formerly stood against the second pier on the north side, counting from the chancel. The west window is an exact counterpart of the eastern; and below it is a door, now disused, but doubtless originally intended for the grand entrance. The font is of rag stone, of quaint design, perhaps attributable to the reign of James I. On one of its faces are these arms, quarterly:—first and fourth, France; second, Scotland; third, Ireland, with the supporters and motto now in use. The other faces display the arms of the town of Maidstone, those of the Astley family, and various other devices. It appears to stand in its original position.

The clerestory is of simple character, lighted by six windows on each side in the nave and three in the chancel, exhibited respectively by figs. 23 and 24 on plate 9. The jaumbs rest internally upon a string course. The square windows of the nave have segmental arches in the inside, round which the jaumb moulding is continued. The sills of these windows are now splayed down to the string, from the glass; but formerly, notwithstanding their elevated position, had a flat stone seat on a level with the string, and a high sill on the outside. The heads and mullions of these windows are worked out of different kinds of stone, and evince a somewhat hurried completion.

The aisles are noticeable from their extreme width, which, though not the same in both cases, nearly equals that of the nave itself; and either, is more than double the breadth of those of the chancel; into which they open on each side by a remarkably light and graceful arch, whose proportion of height to width is nearly as three to one. The north aisle is six bays in length, with a four-light window in each bay, all of similar design: that in the second bay from the west is, however, contracted in height, to admit of a door being formed below it, which is now the principal entrance to the church. The arch is a low drop, struck from two centres, with bold jaumb mouldings, similar to those shewn on plate 9, fig. 28. The beads are finished at bottom, with moulded bases, like those of the beads on the door, shewn in fig. 2 on

the same plate. In the north wall is a small door, figs. 3 and 4, plate 9, conducting to the rood turret and staircase, which forms itself out of the second buttress from the east. There has been a small door, now plastered over, high up in the wall of the church, which opened from a landing of this staircase into the top of a screen that appears to have crossed the aisle here. It is conjectured that the eastern portion of this aisle may have been the site of a chapel dedicated to Saint Mary, the patroness of the former church. Between the two buttresses in the north-west angle are the remains of a canopied niche that probably contained a statue of the virgin; and the ancient dedication of the Church to St. Mary appears to have been popularly retained even as late as the reign of Henry VIII. In the deed of exchange made between Cranmer and that prince it is called the Church of our Lady at Maidstone.

The south aisle, in its general arrangement, resembles the northern one. There also appears to have been a chapel or chantry at the east end of this aisle corresponding to that on the north side. A shaft and piscina, resembling that in the south chancel aisle, may still be seen in the north wall, but much mutilated. Some fragments of the shaft that supported the projecting bowl were used to block up the recess: enough, however, remains for a restoration of the original design.

Against the wall of the second bay from the west stands the tower, which encroaches on the space allotted to the bays immediately east and west of it, reducing the windows to small two-light ones, of elegant though not uncommon pattern. There is no tower arch; and that feature is seldom found associated with a flank tower; but a large doorway opposite to the northern entrance opens into the tower porch and forms the principal entrance on the south side. This porch was formerly groined; but, from accident or design, nothing now remains except the angle shafts, each a single column, and the clustered springers that rise from them. The existing ceiling is timber framed, with mouldings of an Elizabethan character: a section of one of the beams is given in plate 9, fig. 21. The mouldings of the outer arch of tower porch are worthy of notice from their simplicity and depth of shadow. (Fig. 22.)

The tower, seventy-eight feet in height, is externally very plain, with square-headed two-light windows in the belfry, and an embattled parapet. The buttresses are carried up to within a foot or two of the cornice, and give rather a stumpy effect to the tower: this, however, would not be the case were the spire existing. This was of wood, covered with lead, nearly eighty feet in height, and was destroyed by lightning in 1730. The turret has been already described. The tower contains a peal of ten bells, a clock and chimes.

This church formerly contained some fine brasses, of which only one now remains,

of the latter part of the sixteenth century, on a tablet in the south side, against the pier of chancel arch. On the brass of Wotton's tomb was this inscription[a]:—"Hic jacet Dominus Johannes Wotton, Rector Ecclesie Parochialis de Stapilhurst, Canonicus Cicestrensis, et primus magister hujus Collegii, qui obiit ultimo die Octobris 1417."

In the centre of the chancel, inlaid in a slab of Bethersden marble, was a superb brass of Courtney, the founder of the church and college, who was buried here, according to his will, in the tomb prepared for his esquire, John Botteler. This prelate was the fourth son of Hugh Courtney, Earl of Devonshire, by Margaret, his wife, daughter of Humphry de Bohun, Earl of Hereford. Perhaps no man who ever held the see of Canterbury could boast a more illustrious descent: on his father's side he was descended from a family that enjoyed all the honours of the highest nobility of England, and that contracted in the French branch of it an immediate alliance with royalty, and had given counts to the Christian state of Edessa, and seated three emperors on the throne of the east; on the female side he inherited the blood of the Plantagenets, Elizabeth, daughter of Edward I., (grandmother of the Archbishop,) having taken as her second husband Humphery de Bohun, Earl of Hereford.

William Courtney was educated at Oxford[b], and was first promoted to be prebend in the churches of Wells, Exeter, and York, after which, by the Pope's bull of provision, he was, in 1369, promoted to the bishopric of Hereford; from the above see he was translated to that of London in 1375, and from thence to this Archbishopric, when being Archbishop elect, he appeared as Lord Chancellor, and was confirmed as such in parliament in November 9, anno 5 Richard II. He received his pall with great solemnity in his hall at Croydon Palace. He was a high and liberal minded prelate; just in the government of the church, vigilant in the defence of its jurisdiction, and statesman-like in his policy; jealous of his high position in the church and state, he sometimes punished with severity those who treated his office with contempt, and ventured to compare the splendour of his house, and number and influence of his connexion, with John of Lancaster. Besides his works at Maidstone, he was a liberal benefactor to other institutions of his diocese and the property of the see, and especially to his own church of Canterbury. He died at his palace at Maidstone, in July 1396, having occupied the Metropolitan chair nearly fifteen years. As will be seen in the Archbishop's will, (see ante, p. 6, note), the place of burial appointed by him was the cathedral church of Exeter, but whilst lying on his death bed, by a codicil, he directed the interment of his body in this church. For a long

[a] Newton. [b] Hasted.

time it was supposed he had been interred at Canterbury; a monument to his memory existing there, in the Trinity Chapel, having his effigy, in pontifical dress, lying at full length upon it; Weever, however, distinctly mentions the slab in Maidstone Church as covering the place of his burial, and here his body was found a few years ago, upon examination for that object. The brass on his tomb had the following inscription, preserved by Weever:

" Nomine Willelmus en Courtnaius reverendus,
Qui se post obitum legaverat hic tumulandum,
In presenti loco quem jam fundarat ab imo;
Omnibus et sanctis titulo sacravit honoris;
Ultima lux Julii fit vite terminus illi,
M ter c quinto decies nonoque sub anno,
Respice mortalis quis quondam, sed modo talis,
Quantus et iste fuit dum membra calentia gessit.
Hic primus patrum, Cleri Dux et genus altum,
Corpore valdè decens, sensus et acumine claruus.
Filius hic comitis generosi Devoniensis,
Legum Doctor erat celebris quem fama serenat,
Urbs Herdfordensis, polis inclita Londoniensis,
Ac Dorobernensis, sibi trine gloria sedis,
Detur honor fit Cancellarius ergo.
Sanctus ubique pater, prudens fuit ipse minister,
Nam largus, letus, castus, pius atque pudicus.
Magnanimus, justus, et egenis totus amicus.
Et quia Rex Christi pastor bonus extitit iste,
Sumat solamen nunc tecum quesumus. Amen."

Against the south chancel pier is a mural monument to Humphrey Tufton, Esq. son of Sir Humphrey Tufton, of the Mote, brother of the first Earl of Thanet.

In the chancel are several monuments of the Astley family, one of which has the following curious inscription, quaintly spelt:

" To y^e^ never dying memory of that
Great Souldier and Person of Honor,
Lord Jacob Asteley, Baron
Of Reading.

EPITAPH.

Let th' Island Voyage (in y^e^ Van) speak forth
Thy youthfull valour; thy all daring worth:
Next Neweport Battel, where thou didst pfer,
Honour to life: there made an officer;

By famous Orange (thy great Generall)
Under whose sword (y^{t} day) Spayn's force did fall:
What clouds of nations, could I rayse for thee
And each one, would a glorious witnesse bee
As Holland, Denmarke, and vast Germany
All greive thy losse, honour thy memory.
England (thy mother) crown'd thy hoary hea^{d}
With major generall: Here in honours bedd,
Thou (now) doth rest: and wth more honour the^{n}
These times afford unto a noble man:
Faith, valour, conduct; all in souldier should
Or could be wish't for: this tomb doth infol^{d}."

A^{o}. D^{ni}. 1653.
Obiit 27 die Februarij, 1651.

In the latter end of the reign of Edward the Sixth, an order was given to take an account of the goods and ornaments formerly belonging to this collegiate church, an inventory is given by Newton, extracted from papers that existed in the Town-hall of Maidstone.

"An Inventorie brought in the fourteenth day of November, Anno RR^{s}. E. VI^{ti}. VI^{to}. before the King's Majesties Commissioners, according to theire commandement to us dyrected of all goods, plate, jewels, bells, and ornaments remaining or did remayne in the parishe church of Maydstone sith the first year of the reigne of the King's Majestie, that now is, King Edwarde the sixte."

By us Richarde Awger, Curate;
Nicholas Asten
Richarde Nelson } Churchwardens.
John Goseling

"The inventorie of the church goods of Maydstone, taken by the inhabytants of the same, the seconde day of Septembre, A^{o}. RR^{s}. Edwardi Sexti secundo."

After a long account of Copes and other rich vestments and ornaments, for the priests and altars, this article concludes thus:

	s.	*d.*
"Itm. in latten[a] candelstycks, and other lycke stuff of latten which cometh to the wayte of ccc save x lb.	liiii	iiii

To this is next added another account with this title:

"Remayning in the hands and custodye of William Collet these things next ensuing."

[a] Iron tinned over.

Many of these particulars are of the same kind with the former, and the whole ends thus :

" Itm. in the steeple five bells, and one lyttle bell called the morrow-mas bell."

After this is another account bearing this title :

" Certayne of the churche plate of Maydston, received of William Collet, sextayne; by the church-wardens, and the inhabitants of the same, the xviith daye of Septembre, A°. 1548.

	lb.	onces.
Fyrst, the great pycks of silvar and gilt, weyeng	vi	v
Itm. ii basones of sylver and gylt, weyeng together	vii	ii
Itm. twoo sensers of sylver and gylt, weyeng	iii	iii
Itm. one crosse of sylver and gylt, weyeng	v	i
Itm. the lesser pycks gylt, weyeng	i	ii
Itm. one payre of sylvar candlestycks, weyeng	v	xi
Itm. one shype of sylvar, with a lyttel spone, weyeng	i	xv
Itm. two lyttyl paxes of sylvar, weyeng	o	xiii
Itm. one lyttel bell of sylvar, weyeng	o	viii
Itm. two lyttyl payre of cruatts, and one senser ryng of sylvar	o	xiii
Itm. one chalyce gylt, weyeng	i	
Itm. one other challesse, gylt, weyeng	i	qt. lb.
Itm. one chalyse pcell, gylt	i	vii
Itm. one other challyse, gylt	i	iii
Itm. one pomsed challise dooble-gylt, weyeng	i	i dwt.
Itm. iii pypes and 11 knobs of sylvar	iii	ix

" All this abovesaid was delyvered by hesayd Wyllm Collet unto the churchewardens and otherof the sayd enhabytants in the presence of *Wyllm Crew*, constable, *Nicholas Mello*, *Thomas Edmonds*, *Alexander Fysher*, *James Barrett*, *John Smyth*, *Thomas Baker*, *John Lylly*, *William Kemp*, and Rydrock, the wryter thereof.

" Certayne of the sayd churche plate having the Founder's Arms, which remayneth in the hands and custodye of the same Wyllm Collet.

	lb.	onces.
Fyrst one crosse, with a fote, beyeng gylted, weyeng	viii	iii
Itm. two great candlestycks of sylvar, gylt, weyenge	ix	v
Itm. the payre of great sensers of sylvar and gylt, weyeng	vi	vii
Itm. one great paxe, gylt	ii	v
Itm. ii cruatts of sylvar and gylt, weyeng	o	xiii

" And also remaineth in the hands and custodye of the sayd Wylliam Collet of the sayd churche plate the crismetory of silver and ii challyses.

" Of all whiche goodes, plate, jewels, bells and ornaments aforesayde, certayne of them were sold to the use and purchaseing of the corporation of the towne and parishe of All Saints, of Maydston aforesaid, the Brethered Haule, the Fraternitie and Landes of Corpus Christi, and

of Sainct Faith's churche and churcheyarde, with all and singular their appurtenances, to the value and sum of cc lb.

" The more parte of the residue of the saide goods, plate, jewels, bells, and ornaments were delyvered into the hands and custodye of Willm Collet, as by the inventorie aforesaide thereof made more playnle, doth appear; and the sayde Wyllm Collet delyvered part of the saide goodes, plate, jewells and ornaments unto *James Barret*, *Willm Tilden*, *Thomas Goare*, and to other as he saith, he will more playnlye declare for his dischardge before yow the Kinges Majesties commissioners.

" Also there remaineth in the custodie of *Thomas Haggard* and James Catlett for a certayne peee of lynen called a vayle, and other things xx*s.* x*d.*

" Also there was stolen out of the saide churche of Maydston by night in the vth year of the King's Majesties reigne that now is, off the goodes, plate, jewels, and ornaments aforesaid, one cope and other thinges, which the aforesaide Wyllm Collet can more playnlye declare."

What has become of the rest of these valuables is not recorded, as the church now possesses none of them.

The only arms connected with the architecture of the building that now exist are as under :—

The arms of the see of Canterbury.

Those of Christ Church, Canterbury,—azure on a cross argent, the letter C., surmounted by the letter I., sable.

The arms of the College of Maidstone,—azure, 3 bars or.

Archbishop Courtney: or, three torteaux, on a label of three points azure, 3 mitres.

Archbishop Arundel,—quarterly, 1st and 4th, gules, a lion rampant, 2nd and 3rd, chequy azure and or.

Courtney differenced by three bezants on each point of the label and also by 3 crescents on ditto.

Also a fess engrailed between 3 beech leaves.

To whom these arms belong, I know not, but there is a shield displaying similar bearings on the font of Sevenoaks Church, which has also in another part the arms of the see of Canterbury, impaling Courtney. There is no stained glass remaining, but vestiges of painting appear upon different parts of the walls, and on the plaster under the east window is a cross within a circle, rudely drawn in red and black. Many of the wrought stones have on them the marks of the masons who worked them; the same marks recur among others in various parts of the building, which may be received as evidence of its having been completely re-erected and finished by the same hands.

DESCRIPTION OF PLATES.

PLATE I. The general plan of the church.

PLATE II. A geometrical elevation of the east end, showing the mode of building with ragstone that prevailed from the middle of the fourteenth century. The stones are arranged in random courses, averaging from a foot to sixteen inches in depth. This kind of masonry prevails in most of the Kentish churches built subsequently to the decorated period; before that time rubble work was in general use.

The raking parapet above the cornice is modern, and shows the common header work. The side buttresses are terminated in rather a remarkable manner, with hipped weatherings, the upper stone of which mitres into the coping of the parapet.

The square-headed perforations in the gable were probably intended to admit air to the timbers of the roof.

As will be seen from the line of the cornice, the ancient roof was of a lower pitch than the present one, the cornice formerly returned on the north and south sides, and was surmounted by a parapet, now removed.

PLATE III. Elevation of part of the north side of the chancel, exhibiting, towards the west, the only window in the church that differs in character from the rest.

PLATE IV. Fig. 1 shows sections of the mullions, jaumb, and label of the window marked B on the elevation (see Plate III). Fig. 2 is a section of the inner and outer sill. Fig. 3, plan and elevation of part of the window marked A, on the same Plate. Fig. 4 is a section of the sill, and Fig. 6 a section of the label. Fig. 5 is a profile of the plinth which is continued all round the building.

PLATE V. Elevation of sedilia on the south side of the chancel; there were four seats, the niche on the east containing a piscina, &c.

All the compartments were originally intended to have been surmounted by canopies similar to the three shown on the drawing; those on the sides, however, were never completed, but, instead thereof, two wooden ones, of wretched detail and workmanship, have been at some time set up. Although showing what would be the effect of the whole range, if completed, it was not thought advisable to introduce them in the Plate. The whole of this composition, with the tomb at the back, is

an admirable instance of the constructive skill of the middle age architects. The supports, as will be seen from the plan and section, (Plate VI.,) are attenuated to an extreme degree, and the mortar possesses little or no cementing property, yet the work remains unshaken, and beautifully balanced. The whole is executed in firestone, and has been plugged and cramped together. The material is one well adapted to works of this description, where carved decoration, and a multitude of small parts, render sharpness and nicety of execution desirable. As a working material, it is, however, inferior to Caen stone, and very perishable when used externally.

Plate VI. Plan and section of tomb, with a plan of one of the canopies taken at A. The groining of the recess over the tomb has been coloured, the ribs red and gold, powdered with small black flowers; the spandrils were blue, the corbels and bosses red and gold. On the plan is shown the opening or hagioscope, referred to in the description of the church.

Plate VII. Fig. 1. Sketch of the stalls in the chancel. There are no traces of any colouring in any part, except the framing in front. This has, at some later period, been painted over, in imitation of oak. Figs. 2 and 3, specimens of the carvings from the under sides of seats in the stalls; these were centre ornaments. Figs. 4, 5, and 6, side enrichments under seats; Figs. 7 and 8, shields from ditto; Fig. 9, sketch of the under-side of one of the seats, showing the arrangement of the carvings; the remainder are details of these stalls.

Plate VIII. Figures 1 and 6, bosses from the groining of tomb; Figs. 2, 4, 5, 7, 8, and 9, from the groining of the sedilia; Fig. 3, a boss, still remaining against one of the walls of the tower porch, from the groining with which it was anciently furnished; Fig. 10, a specimen of strawberry-leaf enrichment from Wotton's tomb; the flat part of the leaf is gilded, with red edges; Figs. 11 and 12, corbels from Wotton's tomb.

Plate IX. Fig. 1. Elevation of a doorway in a boundary wall of the churchyard, opposite to the western entrance. This door probably gave access to the church from the palace; Fig. 27 is the jamb moulding of the same doorway; Figs. 2 and 28 are the vestry door and jamb; Figs. 3 and 4, door into rood turret and jamb; Fig. 5, jamb of great chancel arch; Figs. 6 and 7, arch mouldings; Fig. 8, section of groining shafts; Figs. 9 and 10, cap and base of pier-shafts; Fig. 11, external cornice of rood turret. The flat hollow shown by this profile was universally adopted when the member was much elevated above the eye, and becomes more open as the altitude from the ground increases; Figs. 12, 13, 14, 15, 16, 17, and 18, details of sedilia and tomb; 19 and 20, stoup and piscina. The bowl of the piscina

originally projected beyond the face of the wall, and was probably supported on a small shaft, similar to that mentioned in the description of the piscina lately discovered in the south aisle. Fig. 21, section of one of the beams of the present ceiling of tower porch; Fig. 22, jamb of outer archway of tower; the dotted lines thereon express the moulding of the arch; Figs. 23 and 24, clerestory window and jamb from the nave; Figs. 25 and 26, ditto, from the chancel.

Plate X. Elevation of the oak-screen on the north side of chancel, with the original colouring restored. Sufficient remains to identify the decoration of every part. The stars in the hollow of the canopy were cast in lead and gilded; at the side is a section, showing the construction of the screen.

Plate XI. Elevation of Wotton's tomb in the south aisle of the chancel, with the original colouring restored. The painting, though much effaced, can be made out without any doubt.

Plate XII. Painting on the back of the recess of Wotton's tomb. The subject may be considered to refer to the presentation of Wotton to the Virgin, or perhaps to the foundation of this chantry by Archbishop Arundel. The figures are intended to represent the Mother of God, to whom a suppliant, in the attire of a priest, is presented by an angel; behind the Virgin stands St. Catharine, and in the opposite corner is another female figure.

The painting is executed on a thin coat of plaster, and has been wantonly mutilated. The legends on the labels are too much effaced to be decipherable.

Plate XIII. Portrait of an archbishop, painted at the east end of the recess, conjectured to be intended for Archbishop Chicheley, though it might, with much greater probability, be assigned to Arundel. Over against this subject, at the west end of the recess, is the representation of a bishop; the figures are nearly the size of life. At the side of this Plate, in Figs. 2 and 3, are given the arms of Courtney and Arundel, severally impaled with the see of Canterbury. Fig. 1, the arms of the college, founded by Courtney, at Maidstone; Fig. 4, arms of Christ Church, Canterbury. These, which are taken from the canopies over Wotton's tomb, are again repeated on the sedilia at the other side. All these shields have been repainted in a barbarous manner, but the original colours can be made out. The arms of the college are found again, carved on a stone over the water-gate of that building.

OBSERVATIONS

ON THE

POLYCHROMATIC DECORATION OF THE MIDDLE AGES.

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But a few years have elapsed since the theories by which Polychromy was first announced to the world were regarded by the great majority of persons interested in the arts with doubt or apprehension. It was any thing but an agreeable association to the admirers of classic genius, to be told that the exquisite finish of Grecian chiseling was concealed beneath a coat of "villanous ochre," or that the sculptor and architect selected the most costly materials only to daub them with colour, or cover them with stucco; and they resolutely refused to believe that Grecian taste could approve so much coarseness and exaggeration, "or that Ictinus and Callimachus, to say nothing of Phidias or Praxiteles, practised these atrocities."

It was difficult for them to suppose that the same nation which displayed such exquisite skill in architecture and sculpture was guilty of a "barbarous" taste in painting, nor could they reconcile themselves to a custom so foreign to all their preconceived ideas of art.

Yet within these few years so great a change has been wrought in public opinion that suggestions bold in that day seem timid in ours. The advocates of Polychromy have never been led astray by an extravagant imagination; inferences were drawn only from the facts that every succeeding day brought to light; and research, prosecuted simultaneously in different countries and among the monuments of widely varying ages and people, has led to results unanticipated by the first propounders of the new doctrine, and, what is of more object to a practical age, as substantial as they are new.

The architect or antiquary is no longer content with ascertaining the date of a building, and describing it by the combination of its parts, the form of its mouldings, and the character of its plastic decorations; but in the unnoticed teints that time and change yet permit to remain upon its walls and ornaments, he reads a language long silent and unknown, but now eloquent with beautiful meaning and glorious conceptions:

> "Sit thematis gemina, ac viva expressio juxtà,
> Textum antiquorum, propriis cum tempore formis."

Before the discovery of this practice there was much in "classic" architecture that seemed ineffective or incomprehensible; very much that when copied in our public edifices only served to disgust the public and blind them to the merits of the style; yet although we were familiar not only with the existence, but also acknowledged the beauties of Polychromy as applied to the tombs and temples of India and Egypt; although some such usage seemed connected with the sacred architecture of all nations; and although with every style that has flourished among any people, Polychromy was born and grew together with it, forming as it were the very soul of the material fabric, yet, with strange perversity, we refused to reason from the analogy, or apply to those forms of architecture that were received among ourselves the same conclusions that were obvious as regards the rest.

It is only now that we can present to the mind all the glories of Grecian art, or realize the picture of an ancient temple, perfect in the simplicity of its conception, grand in the combination of its parts, bold in its continuous lines and unbroken shadows, and harmonious in its brilliant and contrasting colours.

> "Pulchra gradu summo, graphidos stabilita vetustæ,
> Nobilibus signis, sunt grandia dissita pura
> Tersa velut minimè confusa labore ligata
> Partibus ex magnis paucisque effícta, colorum
> Corporibus distincta feris, sed semper amicis."

We acknowledge the very highest grade of art in the Chrysolophantine statues, that ranked among the ancients themselves as the finest productions of the sculptor; and a consummate judgment in that application of colour, that at once displayed in their sculpture a forcible representation of the actual, and impressed them the more powerfully with the characteristics of the ideal.

In all the arts that minister to society; in the varied hues that meet us at every turn amid the ruins of Pompeii; in the brilliant paintings that adorn the walls of each apartment; in the profusion of ornament that was lavished on the buildings dedicated to pleasure; in the costly elegance that marked those devoted to

the service of religion; in the means of luxury brought within the reach of the humblest; and in the graceful piety that consecrated the choicest offerings to the gods,—we recognise the joyous character of ancient civilization, and the universal and systematic appreciation of art.

It was as though through Polychromy the ancients gave expression to the brighter and more ethereal impulses of the mind; Polychromy was the link connecting the forms of matter with the airy fancies in which classic genius was so rife; it clothed the massive outlines of Egyptian architecture with a life and grace only subordinate to that deep soul of thought that lives in every stone and lurks in every figure: while the eye of the artist is no less delighted with the exquisite management of colour that can unite the heavy masses of its architecture with the burning soil and shadowless sky of that glowing clime. Nor would there be any thing inconsistent in associating similar ideas with our national architecture, adding to the solemnity of our ecclesiastical edifices a winning beauty that should be ever present in the temples of a religion, that allures as much as it commands to the observance of its duties and the participations of its hopes.

Decorative painting has again assumed its place among the fine arts; every new fragment that turns up only adds to the mass of evidence that has convinced those who refused to believe in Grecian Polychromy, and every instance of church restoration proves to those admirers of pointed architecture, who were equally zealous in their detestation of whitewash and love of native stone, that even in the palmy days before the Reformation, walls and stone-work were not only whited or yellow washed, but that the surface of the walls, and even the very shrines and tombs, were diversified with positive and contrasting colours.

Public favour has been gained for Polychromy by that most powerful of all arguments, an appeal to public sympathy; and the practice of it, at first regarded as an experiment, is rapidly spreading as a fashion.

In the preceding paragraphs we have spoken of Polychromy generally, both because in either branch of it there exist the same paucity of written information, and an equal profusion and correspondence of existing illustrations. The principles of Polychromy are recorded only on those works of art it was used to embellish, but throughout all these there is observable a striking analogy.

While every age and country has possessed its own distinctive mode of building, characterized by a spirit embodied under widely differing and incompatible forms, the appliances of colour fall under one law, and the same combinations that impart elegance and harmony to the exquisite contours and open surfaces of Grecian art, are also capable of producing an equally pleasing effect when found in the shadowed projections and intricate shapes of pointed architecture. The art of Polychromy, or

praetiee of painting in positive eolours, either on flat surfaces or sculptured forms, has been referred for its origin to other than æsthetic motives; eertain existing eoineidenees in the application of colour, have led to the inferenee, that teints when applied to saered subjeets acquired a peculiar expression; hence the theory of symbolism of eolours. Of the few faets on which this system is based there ean be no dispute; but it is very questionable whether any sueh principles were kept in view in later ages, and under the more perfect forms of the deeorative art; and highly improbable that the same symbols could otherwise, than by the most easual aeeident, be expressive of similar ideas at different times, and under religious systems eapable of being referred to no eommon origin.

The objeet of Polychromy is to heighten the effeet of arehiteetural decorations, either by eausing a more just subordination of the various parts than ean be obtained by mere ehiaro-seuro, or in supplying deficieneies that could not be so well filled up by any other means.

When the details of enrichment are minute or greatly removed from the eye, the use of strongly contrasting eolours is neeessary to mark the various details and subdivisions which would otherwise be lost; or to eonneet more elaborate with plainer portions of the same work. It is often also used to attraet the eye to the more important portions of a building; and the beautiful effeet of the brilliant lines, gilded prominences, and rieh surfaees, harmoniously toned with diaper, is known to every admirer of medieval architecture.

It is probable that in the practiee of elassie antiquity the ornamented eolouring on walls and eeilings, and perhaps in general even the detail of the arabesques, was left to the skill and fancy of the workmen. The style of exeeution in sueh instanees as remain to us, exhibits great facility of produetion, aecompanied by eharacteristics that distinguished them in a marked manner from the work of an artist. Yet in most eases there exists a eertain eoneordanee of parts and unity of effeet, that uneducated taste would be unable to attain. Perhaps we should be eorrect in viewing the various speeimens as diversified reproduetions of a few types in fashion at the time, with which the workmen would neeessarily be familiar, and capable of applying without further assistanee than the general direetion of the superior artist by whom the higher elass of subjects were executed.

The same observations may be understood in a limited sense of Gothie Polychromy. The seientifie architects of the middle ages appear to have employed not only the hand but the genius of the craftsman, in the diversified modes of ornament that so peculiarly distinguish Gothie arehiteeture. In the strueture, furniture, and enrichments of a great church, we see the aggregate of varying taste and genius. Its

decorative paintings, its heraldries, its stained glass, its metal work, and even the different carvings, exhibit, each in its own department, and in some cases almost in every article, the impress of a distinct mind; yet all bent to one harmonious result by the influence of their subject and the fashion of the time.

At the *revival* of the arts, decorative painting, both pictorial, and as consisting in the application of positive colour to objects whose projections and outlines were previously defined by the carver, was found universally subsisting throughout Europe. It does not appear, however, that Polychromy and figure painting were any where cultivated as distinct branches of the art. While Polychromic decorations required for their execution an artisan of superior skill, the general treatment of pictorial representations, the colours employed, the mode of their application, and the very intimate relation found to exist in works of both branches, induce us to believe them to be the work of craftsmen of the same class, and, where found in juxtaposition, of the same hand.

Every degree of merit is found in the works of the middle ages, from the bad copyist of an imperfect school, to the most refined taste in decoration, and intense feeling and truthfulness, if not easy treatment, in pictorial representations.

In point of fact, decorative painting was naturally subject to the same influence of the same external cause that affected art generally, and in the fourteenth and fifteenth centuries had evolved for itself a style essentially distinct both from the classic and revived manner. In Italy the style thus formed not only appears from the first to have had a looser hold, but was earlier abandoned for a style in imitation of the antique; all the productions of that country subsequent to the revival are conceived in a distinct spirit, and executed in a manner rapidly deviating from the practice of Northern Europe; decorative painting in the hands of the Italian school gradually ceased to be Polychromy, and assumed a form subject to all the laws of pictorial composition.

It would be a matter of great difficulty to reduce the practice of Polychromatic decoration to any precise rules: observation, and comparison of remaining examples, will, however, be sufficient for the architect to understand the spirit, and will serve alike as a guide for the restoration of old, or the designing for new works.

In Gothic Polychromy, as in Gothic architecture, notwithstanding the fertility of detail that prevailed, there will be found, during the epoch of any particular style, a vast number of instances in which the ancient architects have imitated themselves; continual repetition of the same idea will frequently be observable in particular districts, or, if differing at all, only in the degree that circumstances or individual taste may have modified the original standard. The skill of the designers was exhibited in the reproduction of certain set forms, and in suiting them to particular localities

or requirements, rather than the thirst for novelties which characterize the present day: copies of a few ceilings, strings, shafts, and canopies, with their mouldings and enrichments, and a few examples of diaper, would form an alphabet of Polychromy, which would supply all the knowledge of ancient colour an antiquarian could require.

In churches of almost the earliest date traces of colour may be found, generally applied in a very rude manner, and frequently consisting of nothing more than yellow wash, and red or black bands. This observation holds true of almost all the decorative painting that is supposed to have been executed during the prevalence of the Saxon and Norman styles. Where any pattern has been attempted, it may be immediately recognised by the resemblance it bears to the sculptured enrichments of the period. In the north transept of Winchester Cathedral, there exists a singular relic of early painting. The arches of early Norman date have their massive masonry concealed beneath a coat of plaster, which retains indications of colour. On the side of one of the arches that face eastwards, are a series of radiating lines drawn to represent the arch stones, in a blood-red colour, in each of which are intersecting bands, forming a kind of cross saltire, which bands are dotted with spots of a deeper red. The opposite side of the arch is ornamented with a different design, but of the same colour; and a scroll pattern is also existing running round parallel to the arch. A nearer approach to the manner of a later age, is shown in Bishop Gundulph's work, in the nave of Rochester Cathedral, where the sculptured enrichments that fill the spandril spaces between the double arches of the Triforia, and the large single arch within which they are embraced, are picked out in different colours. In some of these cases the enrichments resemble the flattened tooth ornament, with which the walls of Westminster Abbey are covered. The whole of the Norman work in Rochester Cathedral has been covered with colour. The stones of the shafts and arches were painted alternately red, green, and yellow, the whole face of the stone being filled by the same colour, not distinguishing the mouldings. In the south transept, the date of which is early in the thirteenth century, a similar system has been adopted, where the stones, and not the mouldings, are distinguished. The labels only are treated as distinct features. The tier of windows at the south end have each stone of the labels marked in a contrasting colour to those of the arches. Thus, if an arch stone be green, that portion of the label in contact with it will be red or yellow, and vice versâ. During the former part of what is commonly called the early English period, that is from 1189 to 1216, decorative painting made but little progress; and the extant specimens exhibit a similar mode to that formerly in use. Colours were used in masses, without distinction of detail. A screen of about this

date, against the north and south walls of the Lady Chapel, at Winchester, has the centre columns of its tripled shafts painted alternately red and black, the columns on either side of the centre being painted in the contrasting colour. In this case, the colour on the columns extends to the adjacent hollow, without any other relief than a double band of black encircling those columns that are red, at about every foot in height. When painting was only partially introduced, as was the case in simple works, such as churches in rural districts, red was the favourite teint used in the capitals and bases of the columns[a]; and often appearing as a margin to the internal window jamb, if the jamb was without mouldings, of the breadth of two or three inches, sometimes with a narrow black line running beside it on its outer edge[b].

Few traces of colouring of much greater interest will be found prior to the accession of Henry III. The paintings in churches of an early character were often executed at a later period; and this may generally be suspected when the decorations are of an elaborate kind, and when no letters or costumes are represented to determine the precise date: such decorations as we have alluded to, with a few figures on the plaster of the chancel walls, under the east window and on the chancel arch, painted in red or black outline, a few sentences, and a ruder cross or two, are all that the art of the former part of the thirteenth century appears to have been capable of producing.

Henry the Third was an active patron of the arts, and found time amidst all the troubles of his reign to commemorate his taste in works of architecture, sculpture, and painting. The foreign artists whom he employed possessed a juster acquaintance with the principles of art, a more refined taste, and greater practical skill, than can be seen in any previous work of our country. From this date, for several reigns, foreigners were employed in the application of art, and from the encouragement given to the exercise of their talents, a noble emulation seems to have been excited among our native artists; and, together with the history of sculpture, may be traced two separate styles, both essentially distinct in their character, neither imitating the other, and both displaying the very highest qualities of beauty.

The practice of adorning the walls of buildings, hitherto confined principally to sacred edifices, was now employed to the embellishment of rooms and galleries. The following curious orders relating to the art of decoration have been preserved by Mr. Walpole, from the collection of Mr. George Virtue's MSS.

[a] Two foliated capitals, of early English workmanship, supposed to be part of a former church, were recently discovered at West Wickham Church, Kent, built up in a part of the wall erected in the fourteenth century. They were covered entirely with red ochre.

[b] A similar mode of decorating window jambs prevailed to a very late date.

"1228.—Ao. 12 Hen. III. m. f. Rex. thes. et camer. suis salutem, Libertate cuidam pictori 20*s*. ad cameram magni saccarii depingendam.

"1233.—Libertate. Ao. 17 Hen. III. m. b. Mandatum est Vicecomiti Southton: quod cameram regis lambruscatam (wainscoted from the French lambris) de castro Winton: depingi faciat eisdem historiis et picturis quibus fuerat prius depicta. Et custum et computabitur. Teste rege apud Kideministr. iii. dic Junii."

These orders clearly demonstrate that pictorial embellishment was in use at this period; in the first one, "cuidam pictor" may be translated as referring to a common house painter, but when we consider that it was not customary to hide the surface of wainscot except with decorative painting, and the amount to be paid for it twenty shillings, (a very large sum at that date,) the inference would be, that it was an order for Polychromatic decoration; but the latter one proves the fact, and a great deal more, not only that pictorial subjects were in use, but of prior antiquity; the directions are that it is to be painted with the same pictures and histories with which it had been adorned before.

In close connexion with historical and imaginative subjects, and forming with them part of the same design, we find a more developed mode of decorative colouring applied both to heighten the effect of sculptured forms, and in the shape of arabesques and diapers, diversifying plain surfaces.

A free and bold style in arabesque prevailed from the time of Henry III., until the close of the reign of Edward III. Bright and lively colours were applied in masses, the grounds covered with compositions of foliage and birds, animals and human figures; sometimes in one teint, sometimes in varied colours. The most beauful design in use was a pattern of vine leaves, frequently drawn with remarkable freedom and elegance, in which the leaves, the tendrils, and the fruit are represented in red and green teints, with various coloured birds nestling among the leaves; this is found repeated in groinings of this date; beautiful instances exist at Rochester Cathedral, in the groining of the Crypt, and in a piece of wall painting in St. William's chapel in the same Cathedral, and under the canopy of the monument of Aveline, Countess of Lancaster, in the choir of Westminster Abbey. Various figures and devices are found incorporated with foliage, in designs of this description; at some times free and in composition with the foliage; at other times displaying, within coloured medallions, the faces of men and angels, full length figures and emblems. The groined ceiling of Adam de Orlton's chantry in Winchester Cathedral, exhibits on a straw-coloured ground among green foliage, with flowers, green and blue medallions, in which are painted the heads of angels surrounded by a nimbus: the

groining ribs have their mouldings marked in various colours, and a running enrichment in a chevron pattern is painted in red and black on the centre moulding; the coloured mouldings of this date are often powdered with rosettes, or similar ornaments in red, black, or gold; and it was not unfrequent to cover with a sculptured diaper even those mouldings that were intended to be painted.

Even at this period, however, when the *tout ensemble* of Gothic edifices was perhaps more gorgeously magnificent than at any other time, the antiquarian will perceive a want of that nicety that distinguishes the work of a succeeding age. To the fifteenth century may be ascribed the perfection of a system of Polychromatic decoration, which, if wanting somewhat in the striking and original character of earlier work, exhibits art acting under the influence of settled laws with greater certainty of effect, a vast improvement in technical skill, and more elaborate variety in the designs [a].

We have as yet no modern restoration that exhibits the full effect of coloured decoration as applied in the fifteenth century. It often happened that throughout the whole interior of a church the materials were no where discernible [b]: the walls were painted over with historical subjects, arabesques, or inscriptions; the ceiling one mass of colour and gilding; the floor paved throughout with encaustic tiles; every window filled with stained glass; the strings, the cornices, with their enrichments; and the capitals of the columns, brought out in red, green, and gold; the very form of the mouldings more clearly marked by their enrichments; and all the teints that were diffused throughout the building concentrated in greater intensity and delicacy on the screens and monuments, only to be surpassed in gorgeousness by the precious ornaments of the altar, rich in drapery, gold, and jewels.

At no time, however, does it appear to have been considered *indispensable* that the whole, or any *particular* part, of a building should be coloured; in fact, as we have before observed, the symbolism of colours, if ever acknowledged, had been forgotten, and the use of decoration in a building was regulated by no other law than the simple canons of taste, the caprice of the artist, or the munificence of a founder; a striking instance of this may be observed in Maidstone church, where the canopied sedilia on the south side of the chancel have never received any other painted decoration than the shields on front of each canopy, although the adjacent walls were

[a] The difference in the modes of painting that prevailed during the decorated and perpendicular periods, shews itself particularly in the forms of the diapers, which, at the later date, are more set, with a frequent use of geometrical patterns and greater minuteness in the colouring.

[b] In Rochester Cathedral, even so far back as in the work of the thirteenth century, the Petworth marble columns have been entirely hid with colour.

covered with diaper, and the oak screen on the opposite side exhibited the most glowing teints[a].

A very curious document is referred to in the Minutes of the Royal Antiquarian Society, under the year 1736:—

"Memorandum.—That Master Cummings hath delivered, the fourth day of July, in the year of our Lord 1470, to Mr. Nicholas Bettes, Vicar of Ratcliffe, Moses Couteryn, Philip Bartholomew, and John Brown, procurators of Ratcliffe beforesaid, a new sepulchre, well gilt, and cover thereto; an image of God Almighty rysing out of the same sepulchre, with all the ordinance that longeth thereto; that is to say:

"A lath made of timber, and ironwork thereto.

"Item. Thereto longeth *Heven*, made of timber and stained cloth.

"Item. *Hell*, made of timber and iron work, with devils, the number thirteen.

"Item. Four knights armed, keeping the sepulchre with their weapons in their hands, that is to say, two spears, two axes, two paves, (a large buckler,) and well painted.

"Item. The Fadre, the crown and visage, the bell with a cross upon it, well gilt with fine gold.

"Item. Four pair of angels' wings, for four angels, made of timber and well painted.

"Item. The Holy Ghost coming out of *Heven* into the sepulchre.

"Item. Longeth to the angels, four chevelers (perukes)."

Two methods of enrichment appear to have been used; in one of which colour was sparingly applied, the fair stone of the groinings, wrought in many an intricate pattern, or the mellow teint of the oak-boarded ceilings, is merely heightened in effect, by gilded bosses on a vermilion ground, the various mouldings picked out in colour, and the walls adorned with monograms, or black and red letter sentences; but in the more common practice of the day, it was usual, where decorative painting was introduced, to cover completely with colour, and to the total concealment of the material, those portions of a building that were thus adorned. When the roofs were of wood their ribs were usually picked out in various colours, plain or relieved, and in early work the same member was often painted in alternate colours, the corbels on which they rested were sometimes, if moulded, decorated as the ribs themselves; if carved in foliage, they were gilded; and if in forms of animal life, bearing shields, they were illuminated in various colours, and the escutcheon charged with the heraldic

[a] Not even the *whole* of a *monument* was always coloured. No portion of the architecture of Prior Rahere's tomb, in St. Bartholomew's Church, Smithfield, retains any traces of colour, though the recumbent effigy of the first Prior, with the kneeling figures, are represented in the usual habits of the order.

deviees of the founders. The bosses at the interseetion of the ribs, when they are not eharged with arms, gilded, and commonly on a red ground. The panels of the ceiling were generally blue, variegated with gilt estoiles, or sometimes having one large radiating star painted therein filling the whole compartment [a]. In late work the boarding is sometimes without ribs, painted in imitation of elouds; in the case of groined ceilings the ribs and bosses follow the same rule, but the spandrils are frequently diapered.

Wall surfaces were generally of a blue or red teint; blue when forming a ground for pictorial compositions, and more commonly red, when unbroken; large surfaces of any colour were invariably diapered, and generally in a deeper shade of the same colour, but the diapering is sometimes omitted when figures are introduced [b]; all enriched work was painted in contrasting colours, the surfaces red or green [c], with blue introduced for relief in hollows, where the object sought was to give depth. Small column shafts or beads were often painted in a spiral curve, or barber's pole fashion, white and blaek, white and red, red and blaek, or red and blue; small fillets were often white, and all bosses, crockets, finials, and prominent edges, gilt; and the whole powdered over with star like flowers or sprigs, gold or black if on a red ground, and generally gold over all other colours [d]; the octagonal bases of shafts often had their alternate faces painted of different colours, and the various cap and base mouldings picked out and gilded. Strings usually had their plain surfaces and hollows red or green, the bead often gilt, but the concave parts of cornices, when enriched, were often blue [e]; the favourite arrangement seems to have been red, green,

[a] The soffit of the canopy over Richard II.'s tomb, in the Confessor's chapel in Westminster Abbey, exhibits a gold ground diapered with quatrefoils, &c., each compartment charged with a pictorial subject. In that at the east end were depicted two angels, supporting a shield bearing the arms of Richard II. and his wife, Anne of Bohemia. The two succeeding compartments are embellished with scriptural representations, and the fourth is similar to the first. All the figures, though now much faded, have been painted in bright colours; the ribs between the several compartments are red and gold, and diapered.

[b] So attached were the middle age artists to the use of diaper, that even works in metal, especially effigies, are engraved all over in similar forms to those used on coloured surfaces. Nothing exhibits their abhorrence of unbroken teints more forcibly than the minute delicacy of their works in mosaic and enamel.

[c] Upon the monuments on the north side of the choir of Westminster Abbey a sort of bistre colour is made use of, as a counterchange for red, in the panels round the tomb, in the cornices, and in the series of quatrefoils for the display of arms on Valence and Crouchback's monuments. On Lord Bourchiere's monument, beneath the screen of St. Paul's chapel, green appears in corresponding situations.

[d] On King Sebert's monument the faces of the pyramidal canopies are more plainly coloured, and the faces of the intervening pinnacles have their pilaster faces gilt, relieved by green in the panels.

[e] The very fine effect produced by the use of very few colours may be judged by the screen in Edward the Confessor's chapel. The faces here have a red ground, the soffits blue; and over these universal teints the gilded lace-work of the tracery must have shewn to great advantage.

and gold; but when the series of mouldings, requiring to be distinguished by alternate colours, were deep, it was often customary to give greater variety, by using different shades of the same colours, and which were often placed adjacent to each other. The same means was resorted to, when the very limited number of positive colours, occasionally in the intricacy of Gothic tracery, brought the faces of two members having the same colour into contact with each other.

Diapers were of several kinds; that most commonly met with extends itself over large surfaces in a running pattern, often executed in a deeper shade of the ground colour[a]; a second form, perhaps better understood by the word powdering, scatters over the ground a profusion of small sprigs or flowers, generally black or gold; the diaper of a wall sometimes consists of nothing more than the founder's initials, the monogram I. H. C., or like devices[b], in red, geometrically arranged upon an uncoloured ground, that is, a ground which has no other colour than the prevailing teint of the building[c].

The plain faces of buttresses and pinnacles, and small running bands, are often ornamented with a pattern in two colours; sometimes simple and extending itself over the whole surface, or, if that be very much prolonged, repeated throughout its length. The prevailing teint for this ornament is white and black, or white with the prevailing ground. It seems to have been the aim of the Gothic artists to avoid as much as possible creating spaces of a single colour; for the smallest mouldings are generally powdered with red, black, or gold sprigs.

The use of diaper is to supply the place of middle teints, the introduction of which destroys the brilliancy and interferes with the keeping of Polychromatic painting. A mass of colour, of whatever weight or prominence, may be enriched, and at the same time toned to almost any limit, by a judicious use of diaper.

A great deal of the beauty and freshness of the ancient mode of painting is referable to the pigments that they made use of, and the way in which they were mixed and applied. The colours used in Polychromy were few and simple, but of a

[a] There is a variety of this kind of diaper that may perhaps, with more propriety, be termed arabesque. Such is shewn in the groined canopy over the tomb of Aveline, Countess of Lancaster: here we see an entwining pattern of vine leaves and fruit; the fruit and sprigs red, and the leaves green. The ground shews a straw colour, perhaps originally gilded.

[b] The forms of diapered enrichment are as varied as the fancy of the artist, and not always beautiful. Greater variety than can be found on architectural members are met with in many of the painted effigies, and of great beauty.

[c] A carved diaper, generally of pateræ, was sometimes used to decorate an unpainted wall. This prevails with beautiful effect at Westminster Abbey. A similar object was answered by the wall paneling of Henry VII.'s time, which will seldom be found painted.

substantial and permanent character: the ochres, red lead and vermilion, azure or cobalt, two or three shades of green, (all variously prepared from verdigrise,) with black and white, comprises nearly the whole of their chromatic scale.

In pictorial compositions a wider range was allowed, and compound and neutral teints will frequently be met with.

As far as can be ascertained, very similar menstrua were used to liquefy the pigments employed, both in the classic and middle ages. Painting on plaster was practised at both periods; but it is exceedingly doubtful whether fresco[a], properly so called, was used to any extent in Europe prior to its recorded introduction in Italy.

Wax, with the volatile oils, and resin, appear to have been the general media; and perhaps the paintings executed in wax may so far be called encaustic, as that term applies to bringing out the wax by means of heat after the painting is done[b]. A very considerable portion of the remains of medieval colouring appear to have been executed with turpentine and resin, more particularly those that exhibit, after the lapse of ages, much of their ancient brilliancy, and adhere with tolerable tenacity to the surface painted on. Wax dissolved in gum water may also have been employed, as gum was much used for a similar purpose[c] in the middle ages. Ancient paintings executed with honey and wax possess a high degree of durability; and this method was much in favour among the Grecian artists; but its use in the middle ages is only conjectural.

Many discussions have taken place as to the date of the use of oil in wall painting, many people contending that it was not known until introduced in the fifteenth century by John ab Eyck; but it is evident that this opinion is incorrect, and that it was known as early as 1239, as the order below testifies. But it does not appear to have been generally used until the fifteenth century: it might have been considered an experiment, which the medieval artists were cautious of trying, knowing by experience the completeness of their old system. The order is dated in the 23rd of Henry III.

"Rex thesaurio et camerariis suis salutem. Libertate de thesauro nostro odoni aurifabro et Edwardo filio suo, centum et septemdecem solidos, et decem denarios pro *oleo*, vernici, et coloribus emptis, et picturis factis in camerâ reginæ nostræ apud

[a] Fresco is the art of painting in size colour, upon a fresh plaster ground. The name is derived from the Italians, who call it dipengere in fresco, in contradistinction to the dipengere in secco "Merrimée."

[b] In the south aisle of the choir at Westminster, the walls of the recess known as King Sebert's monument appear to have been painted in wax.

[c] Illuminating MSS.

Westm. ab octavis Sanctæ Trinitatis anno regni nostri xxiii. usque ad festum sancti Barnabæ apostoli eodem anno scilicet per xv. dies."

In the fifteenth century, however, oil seems to have predominated[a], and about this time came into general estimation among artists. Although scarcely capable of the same fixity of teints as the older compositions, oil has been found to possess many qualities that render it superior in handling, combining more readily with the various pigments and flowing freely. The modes of preparing oil for colouring, however, appear to have been different to those now in use: few ancient specimens will be found that have received more than a single coat of paint; whereas, on the modern system, the work must be painted over several times before an even surface or an equal intensity of teint can be produced. These repeated coats are destructive of all nicety and finish.

When any extent of wall surface was proposed to be painted, it was usual to cover the stone work with a thin coat of plaster or whiting, for the purpose of concealing the joints and affording a better ground[b]. The ground thus gained was, in works of importance, very carefully prepared with size, of thin glue or of gum-arabic dissolved in water, with the addition of a little dry white lead or sheep-skin size, to prevent the too great absorption of colour[c]. For gilding, sizes similar to those now or lately in use were adopted, and laid as a second coat over the previous ground. The gilding of middle-age works will generally be found to have been performed in a superior manner, and to have stood well.

In appearance these paintings most nearly resemble flatted work varnished: the colours have in general more force than is usually attained by modern oil—glossy, yet free from glaze, and possessing considerable body. They are not absorbed by wood

[a] There are instances of the use of oil in the *late* part of the fourteenth century; and most of the monuments in the choir of Westminster Abbey are painted entirely in oil. In those cases, however, where it is possible to ascertain the original teints, they appear inferior in brilliancy, and certainly in surface, to the other work of the same date. Oil also was used for the pictorial decoration of St. Stephen's Chapel, Westminster, of which we read that Hugh de St. Albans and John Cotton were employed as principal painters, on wages of one shilling per day. (See Britton's Architectural Antiquities.)

[b] No variation appears to have been made in this practice, even when oil was intended to be used. The oil paintings on what is termed King Sebert's monument, in Westminster Abbey, may be mentioned as executed on a thin coat of plaster, although both the assigned antiquity of these subjects and the probability of their being the production of a native artist may be doubted.

[c] Merimée gives various recipes, of a more modern date, for the preparing of grounds for wall painting. He appears to recommend saturating the cement that forms the ceruse with drying oil and wax (in preference to boiled oil).

or stone, nor do they adhere very tenaciously. Though easily separable from the ground, they are not liable to crack.

Distemper paintings are very common, and do not differ materially from the appearance of such work in the present day. In buildings of small importance, simple earths dissolved in water were often the only colouring media applied, and continued to be used in our village churches down to a very recent date[a].

It will be observed, in the course of these investigations, that decorative painting is in no case applied with the object of concealing inferior materials or workmanship: the most elaborate care has been bestowed on the details which are painted, perhaps to a greater degree than in other parts of the same building which may not be ornamented with colour. The materials are oak and the finest stone, such as we should expect to find in the richest part of an important building. Yet, in modern structures, it seems by no means incumbent on us, in such cases, to make use of the costly materials our ancestors employed: without departing from the spirit of antiquity, the architect may adopt, for works intended to be painted, any substantial material capable of being readily wrought or moulded. We ought to bear in mind that the colouring of ancient carved work was very frequently an afterthought, and sometimes distinctly of a later date than the work itself; and, in addition to this explanation, we may take into consideration the circumstance that our predecessors, in the selection of their materials, chose such as were familiar to them, leaving us a hint to do the same by such as are commonly employed among ourselves, and reserve the more costly kinds to situations that display their peculiar qualities.

An examination of the colouring of ancient edifices will lead to the following conclusions:—

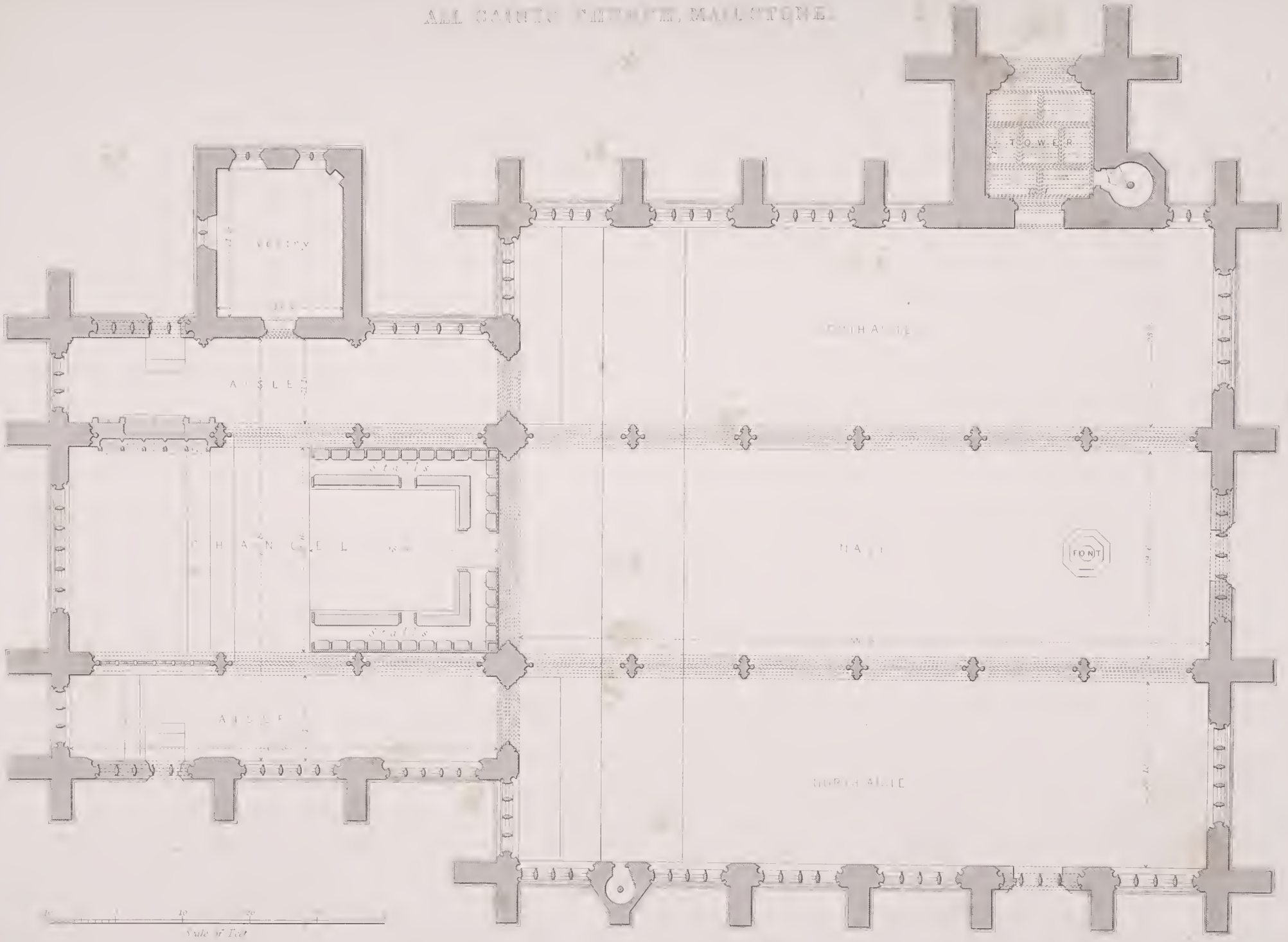
1st. That differences exist in point of style and materials in the works of distinct periods.

2ndly. That these distinctions exhibit themselves in a marked manner, at periods corresponding to our usually received architectural chronology.

3rdly. That the decorative art attained its greatest perfection subsequently to the middle of the fifteenth century, following in its development the advances of architectural taste.

[a] The only recipe for this description of painting I have been able to find is the following:—"Quia autem metuebant ne muri scissurus diffinderentur, hinc eosdem linteo, prius glutine mediante, induxerunt, desuperque, applicito gypso, postmodo demum picturas suas effigurarunt, qui modus dici solet, alla tempera, id est temperaturæ aquariæ. Hanc autem temperaturam ita preparabant effracto prius ovo gallinaceo, in ejusdem liquore frondem teneram ficulneam de ficu juniore discutiebant: ubi è lacte istius frondis, equè vitello illa nascebatur temperatura: qua mediante postmodum loco aquæ vel gummi, vel tragacanthæ, colores suos subigebant, quibus dehinc opera sua perficerent." (Sandrart, Academ. Pictur., p. 15, A.D. 1648.)

ALL SAINTS CHURCH, MAIDSTONE.



John Weale Architectural Library 59 High Holborn

ALL SAINTS CHURCH, MARGATE.

East Elevation

Scale of Feet

ALL SAINTS CHURCH, MAIDSTONE.

Elevation of part of North Aisle of Chancel.

Scale of Feet.

10 5 0 10 20

J. Winchcomb, Jun.r Arch.t del.t.

John Weale, Architectural Library, 59, High Holborn, 1845.

W.A Beever sc

FIG 1

FIG 2

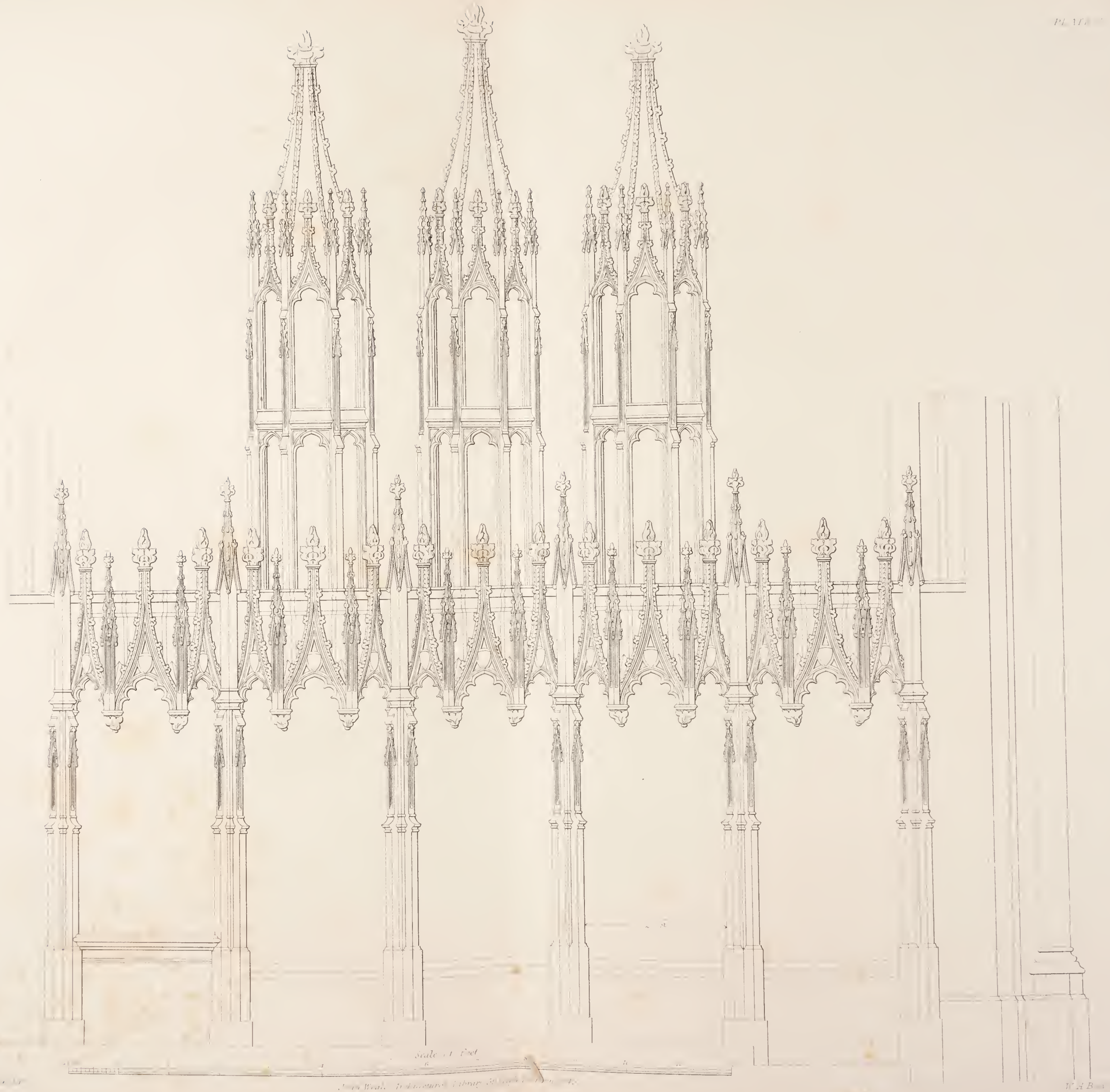
1. Plan of Mullion, Jaumb & label of Window marked B on the Elevation
2. Section thro' Sill
3. Plan & Elevation of Mullion, Jaumb of Window marked A on the Elevation
4. Section thro Sill
5. Profile of Plinth
6. Profile of Label

FIG. 4.

FIG 3.

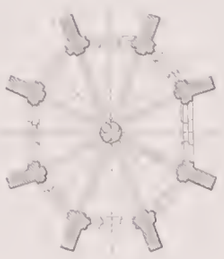
FIG. 5.

FIG. 6.


Scale of Feet

ALL SAINTS CHURCH, MAIDSTONE

SECTION OF SEDILIA AND TOMB



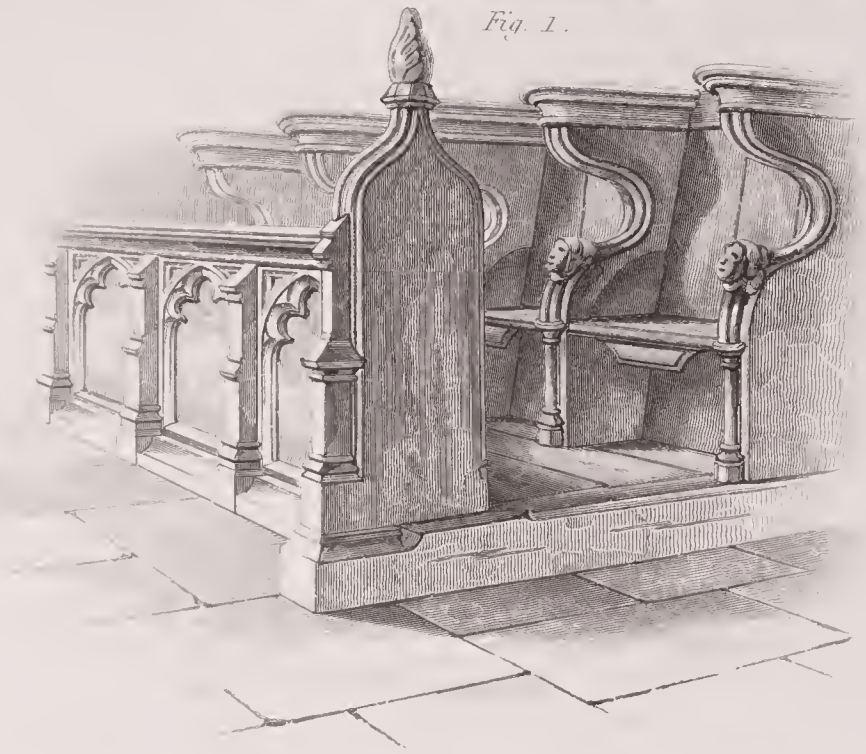
PLAN AT A

PLAN OF SEDILIA AND TOMB

2

1

Fig. 1.



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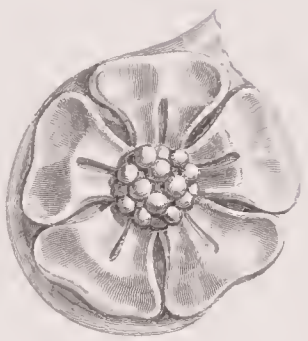

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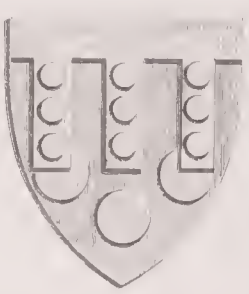

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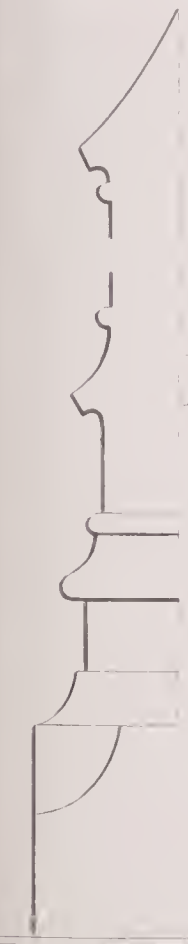
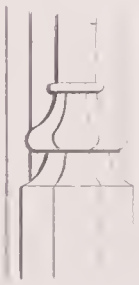
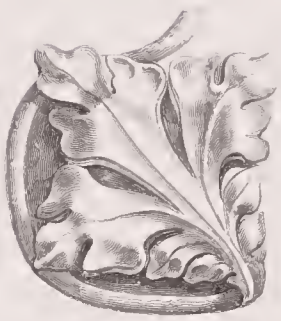


Buttress of Front Framing



Column of Stalls

6



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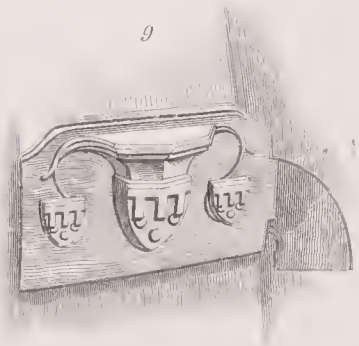
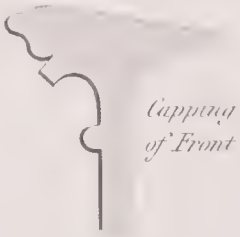


Capping of Stalls



Capping of Front

Moulded edge of Stalls

Terminal Buttress

Details of ½ the full size

Fig 1

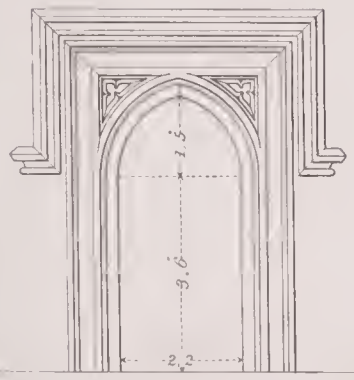


Fig 2

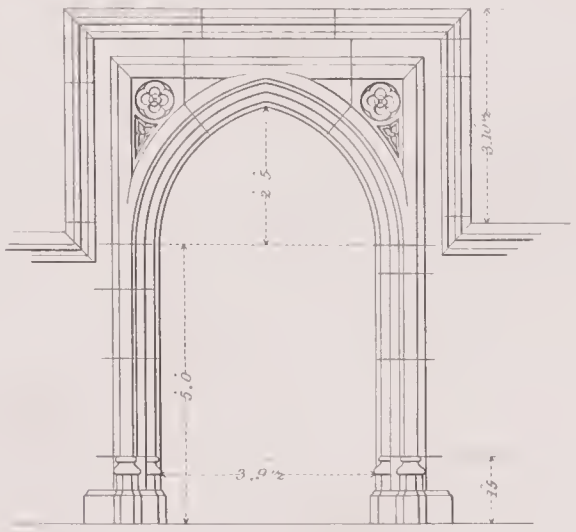


Fig. 3.

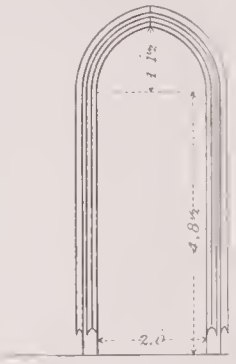


Fig 4

Fig 8

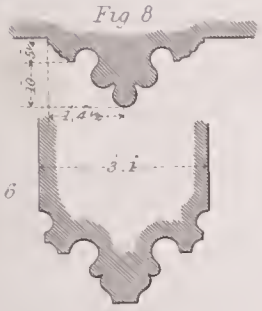


Fig 6

Fig 7

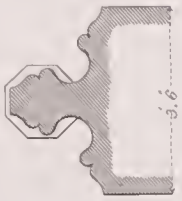


Fig 5

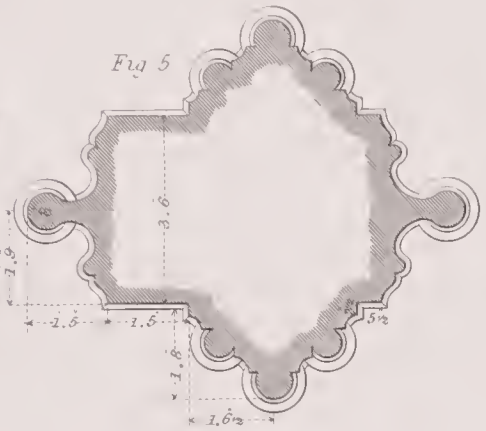


Fig 10

Fig 12

Fig 9

Fig. 11

Fig 19

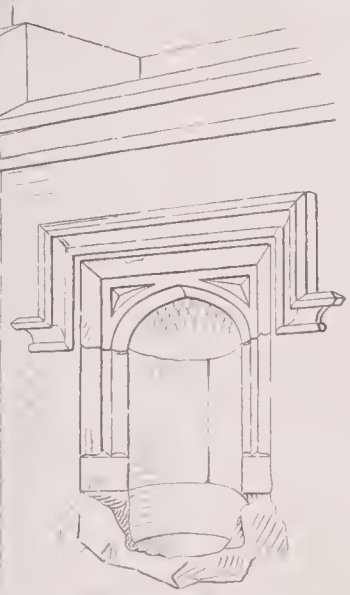


Fig 14

Fig. 13.

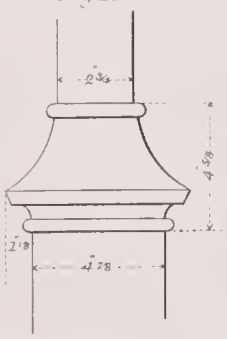


Fig 15

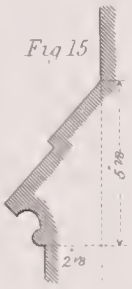


Fig 16

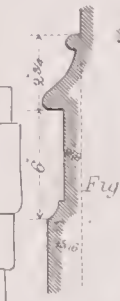


Fig 17.

Fig 21.

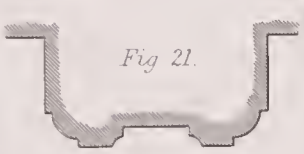


Fig 18.

Fig 20

Fig. 23.

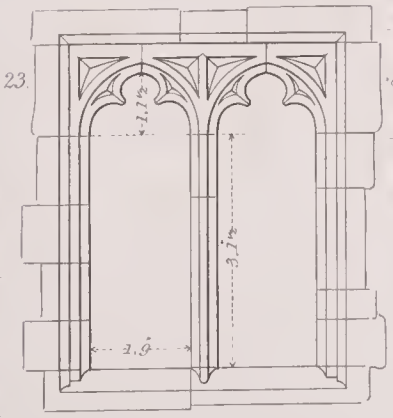


Fig 22.

Fig 24.

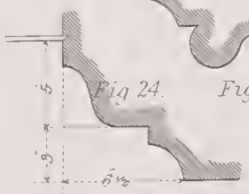


Fig. 27.

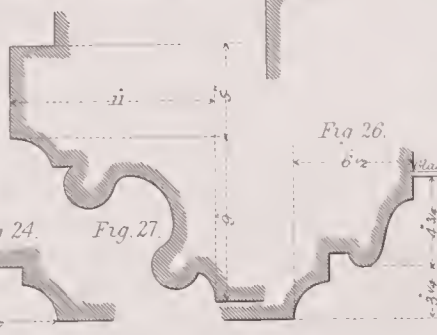


Fig 26.

Fig 25.

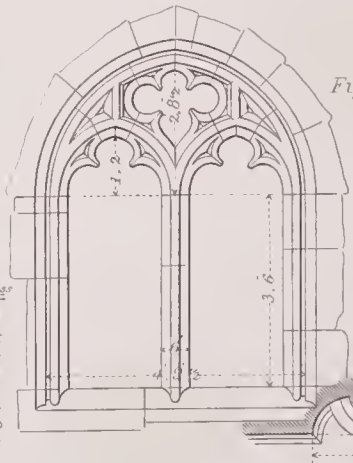
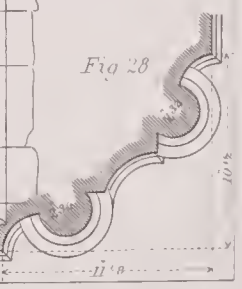


Fig 28



John Whichcord Junr Archt del.

W A Beever sc

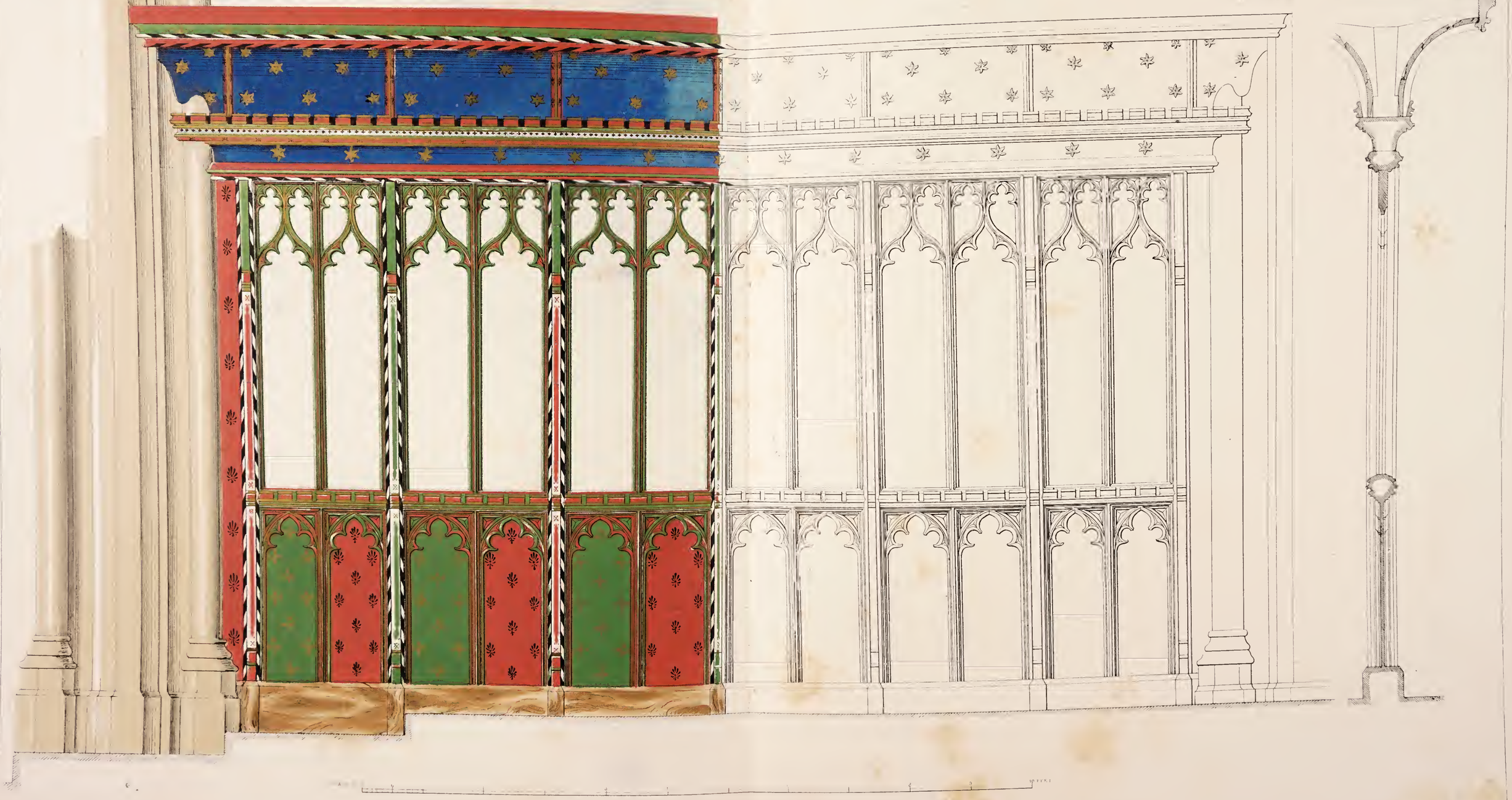
John Weale Architectural Library, 59 High Holborn 1846

Plate X.

ALL SAINTS CHURCH, MAIDSTONE.

ELEVATION OF OAK SCREEN, IN CHANCEL.

SECTION



F. Redford Lithe London

Printed by Standage & C.

ALL SAINTS CHURCH, MAIDSTONE.

ELEVATION OF TOMB, AT BACK OF SEDILIA.

ALL SAINTS CHURCH, MAIDSTONE.

J. WHICHCORD JUN.ª ARCH.T DEL.T

J. Basford Lith.h

PAINTING AT BACK OF RECESS

WOTTON'S TOMB.

Printed by Standidge & Co.

ALL SAINTS CHURCH, MAIDSTONE.

N° 1

N° 3

N° 2

N° 4.

J. WHICHCORD. JUN. ARCHT. DELT.

F. Bedford sculpt. London.

PAINTING ON EAST WALL OF RECESS,
WOTTON'S TOMB.

AND FIGS. 1 2 3 4 SHIELDS FROM CANOPIES

Printed by Standidge & Co